

# MUSICAL FETTER

A WEEKLY JOURNAL

DEVOTED TO MUSIC AND THE MUSIC TRADES

Price, 10 Cents. Subscription, \$5.00. Foreign, \$6.00—Annually.

VOL. XLI—NO. 10.

NEW YORK WEDNESDAY, SEPTEMBER 5, 1900.

WHOLE NO. 1067.



JESSIE SHAY

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# Big Events in Paris



PARIS, August 19, 1900.

An extraordinary function took place yesterday in the Salle de Fêtes, Champ de Mars, Exposition grounds, on the occasion of the distribution of the prizes awarded by the International Juries of the Exposition of 1900. I send here for reproduction the card of invitation and program of the official ceremonial, which was attended by a concourse of 15,000 people, beginning with President Loubet, his cabinet, the Foreign Ambassadors, the Dignitaries of the Exposition, and the Senators and Deputies and ending with the Exhibitors and their friends. The scene had an Oriental color through the gorgeousness of the uniforms, the elaborate banners and trappings of the various processions and the reflected tints of the glass ceiling radiating upon the groups of caparisoned attendants and soldiers, and in addition the music was Oriental, lending itself admirably to the nature of the function. The card of invitation is herewith reproduced followed by the official program.

The defiling of the various groups down the broad and royal staircase into the arena preceded by their color and banner bearers was intensely dramatic, accompanied as it was by the Marche Heroique of Saint-Saëns. Fifty odd nations were represented, each in its home dress, its soldiers in their national uniforms. Opposite, at the other end of the huge circle, the President and functionaries were already on the stage facing the procession as it descended and then defiled, each section, either right or left, into its allotted space. Soldiers of France lined the aisles and staircases and perfect order prevailed during the one and a quarter hours devoted to the ceremony which began punctually at 3 and ended, as per notice, punctually at 4.15. The President and other dignitaries, after addresses and presentations, were then escorted to the Elysée by the cuirassiers who always form the presidential bodyguard.

## Some of the Awards.

As cabled to you yesterday, the Baldwin piano in the superb display made by these intelligent and made by the Baldwin Piano Company, Cincinnati, enterprising Western people. Hardly a musician of

note but has tried the Baldwin upright, parlor and short grands and concert grands, some of the latter having been successfully used in concerts here, notably at the Colonne orchestral concerts where Mr. Ludovic Breitner, the eminent virtuoso, played the solos, and from one and all unconditional encomiums have come praising the tone, touch and superb musical artistic qualities of these now renowned pianos. For it must be remembered that in acquiring this Grand Prix at this International Exposition of Se-

received the Grand Prix and this has been the talk of musical Paris, which has been greatly interested

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lection, as it is known, the Baldwin piano at one bound is placed on a parallel with the Broadwoods of London, the Blüthners of Germany and the Beckers of St. Petersburg, the latter having been the pianos used by Rubinstein in Russia just as other great artists use the Blüthner in Germany and England and as the Broadwood is constantly used in Great Britain. The Baldwin piano was tested moreover much more severely than any of the older makes which were known as it was a newcomer, a first appearance, at an International Exposition and the result of all kinds of tests and examinations only helped to strengthen the opinion of the judges among whom were the leading piano experts of Europe.

In addition to the completed pianos the Baldwin house had a facsimile factory model on exposition made from the architect's drawings on the scale of a half inch to the foot showing from the outside and in the inside exactly how Baldwin pianos were made, the process from receiving lumber and supplies to the shipment of the pianos to the purchasers. It was absolutely exact and its investigation proved a revelation to the piano men of Europe. In this factory model called a model of an American piano factory the Baldwin firm made not only specific Baldwin claims of system and of meth-

od of construction but illustrated that the American piano manufacturing system within itself really was and how it differentiated from the European.

For this model of the American piano factory the Baldwin house received a silver medal.

The firm also received additional distinction in that the superintendent of the factory Mr. J. W. Macy received a Gold Medal as collaborator. Without going into details on this occasion I wish merely to say that the Baldwin house, its accessory industrial branches and its collaborators and the

Paris Exposition Jury to have done any less after comparing the Baldwin pianos with the old famous instruments in competition and *hors de concours*. The Baldwin grand in the United States Building is a great concert piano and was frequently used for solos and accompaniments, at all times fulfilling all the artistic requirements.

#### Concert of Americans.

At the concert on August 15 the following program was listened to by a throng of Americans

recognition. Mr. Clark should not delay giving a recital program in New York. He should arrange to sing there this fall.

Among those present I saw Mr. Clarence Eddy who leaves on the Deutschland on October 7 on one of his virtuoso tours through America; Miss McGuckin, the Philadelphia contralto who is advised by Mme. Laborde to go into opera; Mr. John Braun, the Philadelphia tenor who has just completed a Wagnerian course at Bayreuth; Mr. Frank Hannah and wife of Chicago who will remain on

### PROGR+M :

- |   |  |              |
|---|--|--------------|
| 1 | a A BORDER BALLAD.....                 | COWEN        |
|   | b WOOLING.....                         | HERMANN      |
|   | c GIPSY SERENADE.....                  | HERMANN      |
|   | Mr. CLARK                              |              |
| 2 | a PRELUDE.....                         | RACHMANINOFF |
|   | b LIEBESTRÄUME.....                    | LISZT        |
|   | Miss NELLIS                            |              |
| 3 | a AUFENTHALT.....                      | SCHUBERT     |
|   | b IHR BILD.....                        |              |
|   | c DAS FISCHERMÄDCHEN.....              |              |
|   | d AM MEER.....                         |              |
|   | Mr. CLARK                              |              |
| 4 | a DIE ROSE DIE LILIE.....              | SCHUMANN     |
|   | b WENN ICH IN DEINE AUGEN SEH.....     |              |
|   | c Ein JÜNGLING LIEBTE Ein MÄDCHEN..... |              |
|   | d ICH GROLLE NICHT.....                |              |
|   | Mr. CLARK                              |              |

- |   |                                |              |
|---|--------------------------------|--------------|
| 5 | a ALLEGRO.....                 | SAINT-SAENS  |
|   | b NOCTURNE.....                | PADEREWSKY   |
|   | c MAZURKA (Op. 60).....        | MOSZKOWSKY   |
|   | Miss NELLIS                    |              |
| 6 | VISION FUGITIVE.....           | MASSNET      |
|   | Mr. CLARK                      |              |
| 7 | CONCERT-VALSE.....             | MOSZKOWSKY   |
|   | Miss NELLIS                    |              |
| 8 | a IN THE BALMY NIGHT.....      | TSCHAIKOWSKY |
|   | b O LET NIGHT SPEAK OF ME..... | CHADWICK     |
|   | c LOVE IS A BUBBLE.....        | ALLITSEN     |
|   | d DANNY DEEVER.....            | DAMROSCH     |
|   | Mr. CLARK                      |              |

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model of the factory received in all 17 Prizes as follows:

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- One Gold Medal.
- Two Silver Medals.
- Eight Bronze Medals.
- Five Honorable Mentions.

#### Unprecedented.

This is simply an unprecedented record such as no piano house ever made at an International Exposition and it certainly becomes a source of National interest and pride in the fact that it was an American piano manufacturing house that carried off such honors when it never before had presented itself to universal judgment and was an unknown factor at expositions as it necessarily had to be because of its youth, for here is the Baldwin piano less than ten years before the public suddenly acquiring through the verdict of an International Jury a position on an equality with the renowned makers of the world.

As a matter of course, private or public indorsement of this award is not necessary and may even be looked upon as gratuitous yet I may say, as a student of piano construction and of acoustics and tone and after an experience of a quarter of century in Europe and America in all factories and among all pianos, particularly of the finer grades, that I cannot see how it could have been possible for the

from all sections of the Union. It was a representative audience.

Miss Nellis was a pupil of Wm. H. Sherwood and is now studying with Moszkowski here in Paris. I cannot for my own part see what Moszkowski has done to improve on Mr. Sherwood's fine work. Miss Nellis herself has grown in artistic stature and she did some excellent technical work, particularly in Rachmaninoff, Liszt and Saint-Saëns, and the Baldwin piano served under her fingers as an artistic instrument is supposed to do it. There was ample power for the large space that had to be filled; there was no loss of quality through the forcing for volume; there was scale equilibrium or equality of tone color and the touch enabled Miss Nellis to produce fine gradations and nuances. In short here we heard in Paris a grand such as Paris itself could not produce although I decline to make distinctions as there is danger of having it considered invidious. The Baldwin grand was also exceptionally yielding and tractable under the vivid and clarified accompaniments of Mrs. Eleanor Fisher, of Chicago, who accompanied Mr. Clark in the true artistic conception of the nature of the work.

As to Mr. Clark's singing I may say that he has broadened so manifestly that his interpretations assume an authoritative character and as to scope, why the program tells at once how comprehensive his field is and what it embraces. A singer who can hold an audience not strictly musical and compel its attention has reached a rank that demands unusual

this side for some time. Mr. Clark returns to the United States on September 7. Mr. and Mrs. Leopold Godowsky of Chicago were also present.

#### Mme. Von Klenner's Honors.

Another triumph at the Exposition was the Honorable Mention granted to Mme. Katharine Evans von Klenner for her display of her pupils' work, her own work as a progressive vocal administrator and teacher and her advancement of the Garcia Method of which she is the representative in the United States. Mme. Von Klenner was among those invited to present her claims through the medium of the Paris Exposition which has a special educational force in the broadest universal sense. The volume specially prepared consisted of a modest record of her work as a teacher in our country and the judges upon examination issued a diploma of Honorable Mention, the highest that could be given under the circumstances thus recognizing the value of Mme. Von Klenner's services to the art of Vocal Music. No other singing teacher on the globe received any such distinction and it is an honor that is based upon merit as is generally known throughout the musical world.

#### Maud Powell.

Maud Powell, the violinist, who is summering in the Ardennes, played at the Casino at Spa on the 16th, arousing the enthusiasm of the Spadois to an unwonted degree. On the 27th she will appear



with the Grand Symphonie at Spa and will play the Saint-Saëns B minor Concerto and a fantasia in the same key by Rimsky-Korsakoff. Miss Helen C. Niebuhr an American contralto will sing at the same concert. She studied in Paris and it remains to be heard how she sings. Sometimes they do not sing very well after studying in Paris.

#### Edouard Zeldenrust.

The pianist Edouard Zeldenrust who recently played at Bimboni's concert in Felsberg, Lucerne, where Usa Baird sang, is now at Affoltern, Switzerland, taking the Kneipp cure. He is due in Paris next month.

#### Boston Symphony.

I learn that for some of the regular tours of the Boston Symphony Orchestra Melba, Maud Powell and Godowsky have already been engaged.

#### Harold Bauer.

Harold Bauer, the pianist who is going to the United States this season, left for San Sebastian and Santander, Spain, to-day to concertize. I believe he will play the Brahms D minor Concerto at his opening with the Boston Symphony Orchestra.

#### Henri Marteau.

The violinist Henri Matreau plays with the Nikisch Philharmonic Orchestra. Berlin, November 4 and 5, playing the Sinding Concerto. January 7 he will play at Gotha with Weingartner and his

orchestra. In March he makes a concert tour in Holland.

\* \* \*

Dr. Eduard Fischer, Director of the Toronto College of Music, was at the Continental Hotel here this week.

#### Minkowsky.

Giacomo Minkowsky, composer of the "Smugglers" and voice authority and head of the Metropolitan Vocal School of New York, leaves Southampton on Saturday, August 25, on the St. Paul for the United States after a fruitful visit to Italy, Switzerland, France and England. It is not unlikely that one of his operas will be produced at Aix-les-Bains next season. Mr. Minkowsky has engaged three singing teachers for his New York School in Italy, and proposes to do some important work in new directions to illustrate the strength of the method to which he owes his reputation as a singing teacher.

\* \* \*

Maxime de Nevers was in Paris yesterday.

Manager Young of New York is expected here to-day.

There will be a German Niebelungen Cycle at Madrid from Nov. 3 to Nov. 25 with Berlin artists.

#### The Musical Courier Prize.

As already cabled, this paper received the Grand Prix, the highest award, at the Exposition. There was no other musical paper on the globe that could compare in contents, in past record of musico-jour-

nalistic achievements, in administration, in size or volume, in typography or style with THE MUSICAL COURIER. This is of course generally known and yet the award is received with the feeling that we have only begun to do the work of journalism we are striving for and that this paper will henceforth proceed on still larger lines and a more comprehensive policy than ever.

MARC A. BLUMENBERG.

### LONDON LATEST.

LONDON, August 17, 1900.

THERE is no truth in the Paris report published in a number of English papers in that city—papers printed in English—to the effect that Ian Kubelik, the young Bohemian violinist, has been engaged for the United States. The managers ask such extravagant figures for him that no American manager can afford such a risk particularly as it is probable that his mere technical equipment alone may not satisfy the American idea of violin playing. It is no doubt true that Kubelik is a remarkable violin talent, but he has not yet matured, and when his full powers come into play he will, unquestionably, rank high. This is merely a contradiction of the report that he is engaged for America. He has not given any contract to an American manager, and it is strange that such "American" methods of advertising—usually decried as illegitimate—should be pursued in advancing the interests of this interesting young violinist. X.



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REPRODUCTIONS OF THE PHOTOGRAPHS OF THE MODELS OF THE BALDWIN FACTORIES EXHIBITED AT THE PARIS EXPOSITION, 1900.

# News of the Musical Clubs

The Beethoven Club, of Granville, N. Y., will resume meetings in October.

Members of the Glens Falls (N. Y.) Choral Union are arranging two September organ recitals.

The Ladies' Chorus Club, of Falmouth, Mass., consists of twenty members, directed by Miss L. F. Hewins.

Miss Enid Remington entertained the Girls' Music Club at her home on Fifth avenue, Ilion, N. Y., recently.

Under the direction of Miss Grace Gifford, the Adrian (Mich.) College Choral Union lately gave a successful concert.

Miss Victoria Cartier was the organist at last season's "annual open concert" of the Montreal Ladies' Morning Musical Club.

During the season 1899-1900 one of the Ottawa Woman's Morning Music Club's interesting events was a "descriptive recital," given by Ernest Whyte, pianist.

The Ladies' Musical Club, of Tacoma, Wash., recently met at the home of its president, Mrs. Peirce, the performers including Mrs. F. A. Leach, vocalist; Mrs. J. Thomas, pianist, and Alfred Rollo, of Seattle.

The Tuesday Evening Musical Club, of Utica, N. Y., chose for the subject of last season's closing meeting, "Comic and Grand Opera."

A Western musical club lately announced as consecutive attractions illustrations of rag-time music and discussions concerning the inspiring works of a famous composer. The above appears to be two cases of "extremes meeting."

At last season's closing meeting of the St. Cecilia Musical Circle of Cincinnati, Ohio, the following persons took part in the program: Mrs. Norris, Miss Lance, Miss Snyder, Miss Underwood, Mr. Noble, Miss Hutchins, Miss Hoege, Miss Locke, Miss Henny, Mrs. Peter, Miss Merrill, Miss Poe, Miss Payne, Miss Leppard, Miss Palmer and Miss Angene.

This summer, in the course of a conversation with a representative of THE MUSICAL COURIER, Mrs. E. T. Tobey, a prominent Southern piano instructor and member of the Beethoven Club of Memphis, Tenn., expressed the opinion that musical clubs were not decreasing in power and influence, but were, on the contrary, becoming more important and more educational.

The officers of the Musical Literary Club, of Louisville, Ky., for next season are: Mrs. Jennie Hedden, president; Mrs. Wilson Godfrey, vice-president; Miss Adelaide Packard, musical director; Miss Lizzie Vogel, secretary; Mrs. A. K. Bixby, treasurer; Miss Nellie Hewitt, Miss May Morrill and Miss Myrna Diefenbach were added to the membership list.

The Ladies' Thursday Musicales of Minneapolis, Minn., will have charge of the musical program to be given the first day of the State Fair in the building used by the Women's Federated Clubs. The soloists will include Miss Alberta Fisher, Miss Edna Hall, Miss Wilma Anderson and Mrs. Louis Marchand Park. U. S. Kerr, of Boston, will also assist. Later in the week the Schubert Club will give an afternoon musicale at the clubhouse.

Mrs. Sterrett Tate, of Atlanta, entertained the Symphony Club at Sparta, Ga., recently. The occasion was in honor of Prof. F. G. Ford, of Waynesboro, a cousin of Mrs. Tate. Mrs. Tate is an Atlanta lady, but always spends her summers at the home of her mother, Mrs. H. A. Clinch. Those in attendance were: Misses Gardiner, of Augusta; Harris, White, Berry, Montfort, Ella Montfort, Graves, Nidd and Cleoaks, and Messrs. Birdsong, Culver, Harris, D. Harrison, Bowen, G. McBrooks, H. McBrooks, T. McBrooks and Vardeman.

The election of officers August 24 of the Atlanta Concert Association prepares the way for the final arrangements of this year's concert course, and the programs will be announced in a few days. The result of the election was as follows: E. H. Thornton, president; Mrs. W. L. Peel, first vice-president; Capt. J. F. Burke declined re-election and Harry M. Atkinson was made second vice-president; Mr. White declined re-election, and F. J. Paxon was made secretary, R. F. Maddox, treasurer, and the same board of directors will serve.

The demand for boxes has been greater than the supply and practically all of last year's season ticket holders have renewed their subscription and there are many new subscribers, a splendid outlook for the coming season.

The Milwaukee (Wis.) Musical Society's concert programs during the coming winter will include Ernst H. Seyfarth's cantata, "Dutch Kampf Zum Sieg"—Through Conflict to Victory. The composer is said to be a relative of

Dr. Louis Frank, president of the society. The Verdi numbers of sacred music will be performed as originally written, one of them being in the orchestra accompaniment. Their sale is devoted to a fund for a charity created by Verdi, hence the price, is unusually high. Among other new music of recent date is a "Moto Perpetuo" for piano, by Louis V. Saar. The Rohlfing Sons Music Company have issued a handsome catalogue of sixty-two pages, which enables musicians and amateurs to keep posted as to the compositions available.

The Musical Literary Club, of New Albany, Ind., has elected the following officers: Mrs. W. A. Hedden, president; Mrs. W. W. Godfrey, vice-president; Miss Lizzie Vogel, secretary; Mrs. A. K. Bixby, treasurer; Miss Adelaide Packard, musical director.

The rooms of the Thursday Morning Club, at Great Barrington, Mass., early in August, were well filled by a select audience of members of the club and invited friends to listen to a very choice program, which was opened by a piano solo by Miss Herbermann, and which included a tenor solo by Charles Kerner, Jr.; a duet by Mrs. Stone and Mr. Cooper, two tenor solos by Mr. Bath, who is stopping at Sedgwick Institute, accompanied by Mrs. Bentley; a cradle song by Mrs. Hall, of Pittsfield; two flute selections by Mr. Van Lennep, accompanied by Mrs. Bentley; a solo by Mrs. Stone, accompanied by Mrs. Deland on the piano and Mrs. Fleming on the mandolin, and mandolin selections by Mrs. Fleming, as also a recitation of "Christmas at the Quarters," by Miss Jessie Copeland, a young lady from Wichita, Kan., who was visiting Mrs. Henry M. Whiting. The musical selections

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were all rendered in a most artistic manner, and were of a character to please those who have only ears for popular as well as those who have a liking for technical selections and execution. All participating were encored, and several of them responded. Miss Copeland won the hearty good will of everyone present. She is certainly a most gifted young lady, combining a splendid control of her voice with capital talent as an actress.

\* \* \*

The Mozart Club, of Saginaw, Mich., recently held a meeting at the home of Gustav Gottschalk. Violin, piano and vocal solos passed the evening in a pleasing manner. The last meeting of the club was at the home of Miss Anna Marx, on North Second street.

\* \* \*

The Red Wing (Minn.) Music Club has been reorganized for the coming year and the following officers elected: President, Miss Frances Densmore; vice-president, Mrs. William Danforth; secretary, Miss Hilda Forssell; treasurer, C. E. Sheldon; executive committee, Miss Frances Densmore, Mrs. William Danforth, Frank H. Forssell, Miss M. Adeline Dow, C. A. Betcher and C. E. Sheldon. The club proposes to give six concerts by local talent and three entertainments by talent from abroad. The Wesleyan Male Quartet will be there in November, the Stevenson's Ladies' Stringed Quartet in December and Miss Ida Benfy, a noted reader, in February.

\* \* \*

The library of the Minneapolis Ladies' Thursday Musical Club consists of works by the following composers:

Vocal scores: Aht, Auber, Bach, Beethoven, Bellini, Benedict, Bennett, Berlioz, Bizet, Boieldieu, Bruch, Buck, Carissimi, Costa, Cowen, Delibes, Donizetti, Dvorak, Flotow, Gade, Gluck, Gounod, Graun, Grieg, Halevy, Handel, Haydn, Herold, Hummel, Jackson, Liszt, Mackenzie, Mendelssohn, Meyerbeer, Mozart, Macfarren, H. W. Parker, Paine, Parry, Patten, Pergolesi, Rossini, Reinecke, Rubinstein, Saint-Saens, Schumann, Schubert, Schutz, Smart, Spohr, Stainer, Stanford, Sullivan, Verdi, Wagner, Weber, Whiting.

Part songs: Abt, Bargiel, Barfby, Beach, Bishop, Brahms, Chaminade, Cherubini, Cimarosa, Clapisson, Concone, Cornell, Costa, Cowen, Damrosch, Delibes, Ferrari, Flotow, Foote, Gade, Gilchrist, Gounod, Grieg, Händel, Heymann, Hoffmann, Krug, Lahee, Liszt, Mackenzie, Mendelssohn, Mercadante, Meyerbeer, Mozart, Neidlinger, J. C. D. Parker, Pinsuti, Reinecke, Rheinberger, Ritter, Roberti, Root, Rossini, Rubinstein, Saint-Saens, Schubert, Shumann, Smart, Spontini, Taubert, Verdi, Wagner, Weber, Zothner.

Instrumental music, arrangements for two pianos, eight

and four hands: Auber, Bach, Beethoven, Bellini, Berlioz, Bizet, Boieldieu, Brahms, Bruch, Cherubini, Cimarosa, Donizetti, Dvorak, Gade, Gounod, Gluck, Grieg, Haydn, Herold, Liszt, Marschner, Massenet, Mendelssohn, Moscheles, Moszkowski, Mozart, Nicolai, Paine, Raff, Rheinberger, Reinecke, Rubinstein, Rossini, Saint-Saens, Schubert, Schumann, Spohr, Strauss, Thomas, Tours, Tschaiowsky, Wagner, Weber.

This society also employs these books of reference:

Apthorp—Cyclopaedia of Music and Musicians (3 vols.). Musicians and Music Lovers.  
Arditi—My Reminiscences.  
Bach—Musical Education.  
Baker—Dictionary of Musical Terms.  
Bannister—Lectures on Musical Analysis.  
Ehler—Letter on Music. From the Tone World.  
Elson—Curiosities of Music.  
Eltzlein—Beethoven's Pianoforte Sonatas.  
Engel—Musical Instruments.  
Finck—Wagner and His Works. (2 vols.).  
Goepf—Symphonies and Their Meaning.  
Goetschius—Theory and Practice. Homophonic Forms.  
Gounod—Autobiographical Reminiscences.  
Grove—Dictionary of Music and Musicians (5 vols.). Beethoven's Symphonies.  
Haweis—Music and Morals. My Musical Life.  
Hervy—Masters of French Music.  
Humphreys—Evolution of Church Music.  
Kobbé—Wagner's Life and Works.  
Krehbiel—How to Listen to Music. Music and Manners.  
Maitland—Masters of German Music.  
Marchesi—Marchesi and Music.  
Mathews—A Hundred Years of Music in America.  
Mathews—Music in America. The Masters and Their Music.  
Mendelssohn—Letters (2 vols.).  
Parry—Evolution of the Art of Music.  
Rubinstein—Music and Its Masters. A Conversation on Music.  
Schumann—Music and Musicians (2 vols.).  
Spillane—History of the American Pianoforte.  
Streetfield—The Opera. Masters of Italian Music.  
Upton—Standard Operas. Standard Cantatas. Standard Oratorios. Standard Symphonies. Woman in Music.  
Wolkegen—Guide to Wagner's Music (2 vols.).  
Willeby—Masters of English Music.

\* \* \*

The Monday Musical Club, of Los Angeles, Cal., recently met at the residence of Miss Blanche Rogers, the ensuing program being presented: "Auf Flugeln des Gesanges," Mrs. Asbury Kent Heller, pianist; "The Robin" (Neidlinger), "Who Is Sylvia?" (Schubert), Mrs. Albert Kinney, soprano; "Ungarische Dance" (Kassmeyer), Miss Mary Mullins, violinist; "The Dawn" (Max Bruch), Mrs. Jane Grey Hawkes, first soprano; Mrs. Charles Stivers, second soprano; Mrs. Mary Shallert, alto; Miss Frieda Koss, contralto; "Romance" (Swensen), Mrs. Dora James Clark, violinist; "Elizabeth's Prayer" (Wagner), Mrs. Frank Colby, soprano; trio, "Serenade" (Widor), Mrs. Hugh Macnell, violinist; Paul Jennison,

'cellist, and Miss Blanche Rogers, pianist; "Les Pastorales" (Bizet), "Lotos Blumen" (Schumann), "Vinnell" (Dellagna), Mrs. Nora Hassey, soprano; "Nocturne" (Chopin), Miss Clara Rosbyshell, pianist; "Visions" (Sucher), Mrs. Hawkes, Mrs. Stivers and Miss Koss; "Rigodon" (Raff), Mrs. Augustine B. Marygold, pianist.

\* \* \*

The well-known organization, the New Orleans (La.) Glee Club, will give an excursion on Sunday, September 2, to Baton Rouge, Plaquemine and Donaldsonville.

The following are the committees:

Citizens' Committee—Hon. Walter Saxon, chairman finance committee; Charles Donnaud, secretary; Hon. Frank E. Bishop, Jules Garlick, T. W. Campbell.

Arrangements Committee—C. C. Piper, chairman; Dominick Lobrano, vice-president; J. G. Kron, treasurer; Thomas Gillin, secretary; Hio S. Min'kin, Nick Fitzgerald, Louis Gruber, Henry Renaud, Emile Lobrano, Alfred J. Theard.

\* \* \*

The Pansy Glee Club, of New Orleans, La., gave their second picnic at Milneburg Tuesday, August 14. Following are the officers and members: E. L. DeBlanc, president; Miss L. Corry, vice-president; Mr. Cassely, secretary; Miss M. Weil, treasurer; Miss H. Burvant, assistant treasurer. Members: Misses E. Corry, E. Maione, N. Elizardi, H. Backer, M. Burvant, D. Adams, A. Sbisa, Rosa Garland; Messrs. L. Planque, H. Backer, H. Delaney, H. Weil, E. Garland, D. Charbonnet, G. Besh, J. L. Noreri. The invited guests were: Miss M. Thompson, Miss Stokes, Miss Kenier, Mr. and Mrs. Backer. The party was chaperoned by Mr. and Mrs. Corry and Mr. and Mrs. Burvant.

\* \* \*

The new musical society which some time ago sprang up on Staten Island bids fair to become very important and to provide a great deal of pleasure for the general public, as well as for those who are talented enough to be included in its membership. It is the Staten Island Philharmonic Society, and it intends to be a thoroughly good orchestra, composed of amateurs.

It has just issued a little pamphlet to explain its purpose and to invite such as seem musically inclined to become associate members. This was a particularly happy thought, for the associate members (whose dues are \$1 annually) will have the privilege of attending the rehearsals, and will not only be able to enjoy good music, but may pride themselves with the thought that they are having a stimulating effect upon the musicians. Another

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benefit that the associate members will derive is the first choice of seats at any public concert given by the society. The orchestra was started mainly through the efforts of P. F. Kobbé, Jr., last March, with only four men, and the first meeting was at Mr. Kobbé's house. Until hot weather set in they met at one another's houses, the band steadily growing all the time, until now there are fifteen members, and doubtless there will be two dozen by the time they are ready to resume their rehearsals in the autumn. At first they played only popular marches and such selections as they themselves frankly style "trash," but upon the acquisition of C. H. Pfeiffer as leader a new leaf was turned over and more classical music was taken up, with excellent results.

The officers of the society are: President, J. P. Ilsly; vice-president, C. B. Gunn; secretary, P. F. Kobbé, Jr.; treasurer, L. J. Benziger; librarian, B. A. Benziger; conductor, C. H. Pfeiffer.

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For the season 1899-1900 the officers and members of the Apollo Club of Kansas City were as follows:

Officers—President, O. W. Philbrook; vice-president, W. G. Eads; secretary, F. M. Weaver; treasurer, H. Uebelmesser; conductor, Edward Kreiser, and librarian H. F. Sloane.

Members—sopranos—Miss Alice Barnby, Miss Zoe Blachert, Miss Ruth V. Harper, Miss Stella Hollway, Miss Lillian M. Kreiser, Miss Mary E. McCoy, Miss Lizzie Nemitz, Miss Rosa E. Randall, Miss Myrtle L. Rogers, Miss Mabel Southern, Miss Pauline Whitelaw, Mrs. Catharine C. Barnes, Mrs. Ethyle W. Harrel, Mrs. V. E. Hunter, Mrs. Jessie Cole-Kelley, Mrs. John F. Livers, Mrs. Clarence McClintock, Mrs. J. L. Richardson, Mrs. W. F. Schrage, Mrs. J. M. Stevenson and Mrs. J. S. Stanley.

Altos—Miss L. Ada Bastman, Miss Eva Case, Miss Mame J. Meyers, Miss Margaret Millsbaugh, Miss Edith Rowley, Miss Dora E. Willis, Miss Jeannette Wilsey, Mrs. L. E. Baird, Mrs. G. M. Bowen, Mrs. H. B. Brisbane, Mrs. W. K. Corn, Mrs. B. S. Deatherage and Mrs. Charles E. Marshall.

Tenors—A. R. Beal, E. C. Hamill, E. E. Hopkins, O. L. James, Sterling A. Middaugh, George E. Morgan, O. W. Philbrook, S. T. G. Presbury, Ralph D. W. Scott, Geo. E. Venard and F. M. Weaver.

Basses—A. B. Colton, H. R. Clauss, J. S. Corey, W. K. Corn, Percy Douglas, H. C. Dunbar, W. G. Eads, S. S. Gunlack, H. B. Hartman, H. W. Jackson, C. A. Larson, Spencer P. Rowley, H. F. Sloane, Edgar M. Smith and H. Uebelmesser.

As a special feature for one of its concerts this club was so fortunate as to engage the services of Charlotte Maconda, soprano, of New York.

#### Katharine Fisk Surprises in Turn.

While Katharine Fisk, the famous contralto, was summing way up in the wilds of Nova Scotia her manager, Loudon G. Charlton, prepared a pretty little surprise for her. She had declared her intention of returning to New York about the last of August, when to her astonishment she received a telegram from her manager that he had booked her for a recital in Halifax on the 28th and on her way home.

On Wednesday, August 29, the following wire was handed Mr. Charlton: "Concert repeated on Monday next. Send contracts at once," and signed "Katharine Fisk." She had taken Halifax by storm, and was immediately re-engaged for September 3.

Madame Fisk has already a considerable number of important engagements booked for the coming season, among which are several recitals in conjunction with Clarence Eddy, the great organist.

#### Augusta Cottlow at Worcester.

Miss Cottlow, the young American pianist, who only a few weeks ago returned from Europe, will be solo pianist at the Worcester Festival. She will play the Tchaikowsky Concerto. She has also been engaged to play in a recital to be given by Madame Schumann-Heink, in Louisville, the last part of October, the occasion being the opening of the new Liederkrantz Hall.

## Boston Music Notes.

BOSTON, September 1, 1900.

Anna Miller Wood, in a recent letter from San Francisco, says: "I give two concerts this time in San Francisco, one on September 20 in the evening and one on September 29 in the afternoon. August 28 I give a concert in Palo Alto and on September 14 I sing at an Oakland concert—and so on." Miss Wood finds a distinct advance in musical interest in San Francisco and the vicinity. There was never so much music as this year, and as she has visited that city every summer, with one exception, for the past few years, she is in a position to know whereof she speaks. Her time is fully occupied until her return to the East, where she resumes teaching and singing in church early in the season. Miss Elizabeth Westgate, in the Alameda *Argus*, says of Miss Wood:

The songs of Miss Anna Miller Wood at vespers last Sunday were deeply enjoyed by a large congregation, which included persons from San Francisco, Oakland and Berkeley, as well as those of our own town. A great many in the congregation were professional singers and students, many of whom entered the choir-loft afterward to express their appreciation to Miss Wood. The song composed for her by Arthur Foote is a beautiful and unusual work, full of the devotional spirit and appealing to the highest instincts, musical and otherwise. Miss Wood's interpretations leave little to be desired. She sings with great refinement, and with dramatic power as well, and her voice has a lovely quality.

The San Francisco *Town Talk* of August 25 says:

Century Hall was packed almost to suffocation on Tuesday evening by the many friends of Miss Cornelia May Little, who were anxious to note what progress the young contralto had made during her residence of the three past winters in Boston, under the tuition of Miss Anna Miller Wood. To say that the audience was not disappointed would be mild praise. It was delighted, and warmly applauded the young singer through a long and perfectly memorized program of choice vocal music from the best composers—Brahms, Schubert, Tosti, Foote, Goring-Thomas, Fontenailles, &c.

Miss Little's rendition of Schubert's "Der Tod und das Mädchen" was remarkably fine, and showed the chief characteristic of her voice. Arthur Foote's passionate song, "Love Me if I Live," taken at a tremendous tempo; Tosti's "Filles de Cadix," with the tender "Slumber Song" by Needham, were satisfactory expositions of Miss Little's correct interpretation. Samuel Savannah gave two violin solos with much technical skill. Miss Little has been gifted by nature with a rare quality of voice—a deep-toned, veiled contralto, which suggests to the ear the beauty like that which the rich purple bloom lends to the grape. To this natural endowment Miss Little has added two years of careful cultivation and training, and she is now one of the most promising of the younger singers of the day. She sings with a refined and polite coquetry, as well as a conquering determination. Miss Olivia Edmunds' accompaniments for singer and violinist throughout the evening were revelations of what a sincere and correct interpretation by two thorough musicians can make of this secondary, but vitally important accessory. Miss Alice Butler was reader for Miss Edmunds and assisted materially in the reposeful smoothness which marked the renditions.

Miss Little returns to Boston to-day to resume her church position. She will continue her studies with Miss Wood during the coming year, and also with masters in the languages.

At the musical which the Hon. and Mrs. A. D. Robinson gave at Nantucket, Monday night, Mrs. Emma Barry sang. She has a contralto voice.

To-morrow—Sunday evening—a concert will be given in Tremont Theatre by the Arion Club, of New York, and the entertainment that this famous singing society offers will certainly be enjoyed. Artists who are eminent in New York's musical circles have volunteered their services, as well as the Arion Male Chorus and the military band of the society. The advance sale of tickets which opened Monday has far exceeded the expectations of the local committee, and a packed house is certain to greet the country's most celebrated singing organization. Delegations from every German society in this city will attend the entertainment. The program for the concert is as follows:

Soloists, Miss Marie Maurer, contralto; Heinrich Klingensfeldt, violin; Aug. J. Granitz, tenor; J. Julius Scheuch, baritone.  
Overture, Phædra.....Massenet  
Frank's Orchestra.  
Chorus songs—  
Im Wald.....Leu  
An die ferne Geliebte.....Neubner  
Tenor solo, A. J. Granitz.

Minnelied .....Buente  
Arion Society.  
Violin soli, Concert Romantique.....Godard  
Adagio non troppo.  
Canzonetta.  
Heinrich Klingensfeldt.  
Alto soli—  
Die Allmacht.....Schubert  
Wie berührt mich wundersam.....Bondel  
Miss Marie Maurer.  
Selection, Meistersinger.....Wagner  
Frank's Orchestra.  
Chorus songs—  
Maizäuber .....Breu  
Schlummerlied .....Saar  
Tenor solo, A. J. Granitz.  
Der Käfer und die Blume.....Veit  
Arion Society.  
Baritone soli—  
Asra .....Rubinstein  
Serenade .....Bruch  
J. Julius Scheuch.  
Prelude, Act III. Kunihild.....Kistler  
Frank's Orchestra.  
Alto soli, with violin obligato—  
Der Sommer geht zu Ende.....Spielter  
Frühlingsblumen .....Reinecke  
Miss Marie Maurer and Heinrich Klingensfeldt.  
Chorus songs—  
Ich glaub' lieber Schatz.....Spielter  
My Old Kentucky Home.....Foster  
Dixie Land.....  
(Arranged by Frank Van der Stucken.)  
Arion Society.  
Fackeltanz III., C minor.....Meyerbeer  
Director of chorus, Hermann Spielter; director of orchestra,  
John George Frank.

An informal musical was given recently at Minneapolis, Minn., by Mr. and Mrs. W. S. Hill for U. S. Kerr. Mr. Kerr furnished a delightful program of songs. Thursday afternoon Mrs. J. J. Gutgesell entertained informally for Mr. Kerr.

Myron M. Whitney, Jr., assisted by Henry Goodrich, gave a song recital at Mrs. Spencer Ervin's summer home, at Grindstone, Scaleby Lodge, Mt. Desert, Me., in August.

Last week an informal musical took place in the big studio of F. K. M. Rehn, the New York artist, in his cottage, "Sea Reaches," Magnolia. Mrs. Haas sang, as did Arthur W. Wellington, basso, and Alfred Robyn, the pianist and composer, of St. Louis, presided at the piano. The studio is admirably adapted to small social affairs of this kind. It also is a great rendezvous on Saturday afternoons, when it is open to all who may wish to call to look over the paintings and sketches on exhibition. Mr. Wellington and Mr. Robyn lately took part in a musical given at the summer home, "Brier Rock," of William McMillan, of St. Louis, and among other participants in the informal program were William Lavin and Mary Howe, of Brattleboro, Vt.

The first of the fall rehearsals for the Worcester musical festival will be held on Tuesday evening, September 4, in Mechanics' Hall, and from that time there will be two rehearsals each week. Already a large number of inquiries have come from out of town concerning season tickets, and the usual interest in Worcester's big musical event of the year is beginning in earnest, to increase every week from now on. The announcement of the completed program will appear very shortly. The bulletin issue of the festival will appear September 4.

J. Melville Horner and family have spent part of the summer at Osterville, where they took a cottage. Mr. Horner will return to town in time to resume teaching and concert work for the coming season.

Charles McLaughlin and J. D. Buckingham, who are summering abroad, will return to Boston early in September.

Felix Fox, the pianist, is now in London.

A concert was given by Robert Jones, assisted by Miss Marguerite Dietrick, at Wianno, Cape Cod, on August 10, which was such a success that a repetition has been requested by a Boston musical club in the autumn. Miss Dietrick received her early musical training at the College of Music, Cincinnati, Ohio.

Frank E. Morse has returned to Boston from his summer sojourn at Bay View, Mich.

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# CHAUTAUQUA

THE HOTEL ATHENAEUM,  
CHAUTAUQUA, N. Y.  
August 28, 1900.

## Music at Chautauqua. "The Holy City."

**A** PERFORMANCE which is generally considered to have been the most notable event of this summer's Chautauqua season was the presentation of "The Holy City" before an enormous audience in the Amphitheatre on the evening of August 13.

Dr. H. R. Palmer conducted the vocalists and instrumentalists, including the Chautauqua Choir, which numbered several hundreds of voices; Roger's Orchestra; Mrs. Charles Howard Trego, soprano; Miss Bessie Bonsall, contralto; J. Burt Rogers, tenor; Robert Kent Parker, bass; I. V. Flagler, organist, and H. B. Vincent, pianist, while Mrs. Clark and Mrs. Montgomery, contraltos, assisted in ensemble numbers.

With an opinion expressed elsewhere that on this occasion the "singing of the choir was perfect," this paper cannot agree, for, as has frequently been asked, what musical interpretation is ever absolutely perfect? Considering its ephemeral characteristics and the few rehearsals undertaken, the chorus singing was very praiseworthy, reflecting much credit upon Dr. Palmer. Attack and finish were, under the circumstances, surprisingly good, and the same estimate may be applied to tonal quality, though in forte passages the climaxes were not loud enough, and consequently were covered by the orchestra.

The playing of the latter was, like the singing of the chorus, acceptable in view of limited rehearsals. This organization is stronger in the wind than in the string section. Being of a semi-amateur character, no attempt is here made to criticize it as if it were entirely professional. Mrs. Charles Howard Trego sustained her reputation as a singer of ability and promise, illustrating that she is the possessor of an attractive soprano voice of considerable power and wide range. She has the valuable faculty of making her work effective, and her solo, "These Are They Which Came Out of Great Tribulation," claims special mention. If there is about her vocalization a feature which calls for adverse comment it is a tendency, shared with many other sopranos who have sung in this

inspiring but exacting amphitheatre, to force high notes, the result being a slight inaccuracy of pitch or intonation.

Miss Bessie Bonsall is a competent exponent of oratorio. Her schooling has been admirable and her experience extensive. On this occasion her interpretation of the various contralto solos, including "Eye Hath Not Seen" and "Come, Ye Blessed," was traditional, artistic and impressive. Her voice is, as an eminent vocal instructor recently remarked, "a fine organ." The lower notes are always particularly resonant and liquid; they are full of music, and may appropriately be likened to the sounds of a 'cello. A never failing charm about this musician's personality is her command of repose. J. Burt Rogers sang the various tenor solos, the beautiful air, "My Soul Is Athirst For God," being probably his best effort. He has a clear tenor voice of light quality, and sings with expression, but his tones are marred by the tremolo.

Robert Kent Parker, who has an exceptionally good voice and should develop into a fine singer, took the bass part at short notice, and made a very favorable impression with both "A New Heaven and a New Earth" and "And I Heard the Voice of Harpers." The ladies' duet, trio and quartet were well done, "At Eventide It Shall Be Light" especially being sung in finished style, but in the numbers for mixed voices the ensemble was, on the whole, rough and unsatisfactory. There was insufficient blending.

I. V. Flagler's playing, a steady and musicianly support, helped to make this performance possible.

H. B. Vincent likewise gave skillful assistance, but, whatever the truth may be, does not the piano's frequent introduction at such times suggest the good Samaritan? Where is there a long-suffering instrument which has done more to encourage weak parts and give the "leads"?

The consecutive portions of Gaul's beautiful musical creation having been heard with no interruption other than applause, the glorious "Allegro con brio" was given, the sentences being:

Great and marvelous are Thy works, Lord God Almighty; just and true are Thy ways, Thou King of Saints!

To Thee all angels cry aloud, the heavens and all the powers therein. To Thee Cherubim and Seraphim continually do cry, Holy, holy, holy is the Lord of Hosts!

Before the mountains were brought forth, or the earth and the world were made, Thou art from everlasting. Alleluia! Amen.

Attentive listeners found themselves in an exalted state of mind, for this magnificent song of praise rang out noble, devotional, triumphant, until the appearance of some superhuman sign would have been welcomed as not inappropriate.

And so, is there any reason for wonder that the pen recoils from the statement of what followed?

Before the final strains of the "Holy City" had ceased to vibrate through the Amphitheatre, a scene so ill timed that it was barbaric occurred. The chorus, apparently forgetful of the sacred words they had just voiced, regardless of the cantata's far reaching influence—an influence which should have remained untrammelled—united in this college-like shout in honor of their leader, whom, at the same time, they showered with gladiolas, carnations, roses and other flowers: "P-a-l-m-e-r, Palmer! That's the way to yell it, that's the way to spell it, Palmer!"

For this total disregard of the eternal fitness of things Dr. Palmer is in no way responsible. The chorus alone is deserving of censure. A little thought would have proved that the season's only oratorio performance was not a suitable occasion for such an outburst, especially since many other opportunities offered themselves.

But is not the custom of thus boisterously shouting at a director undignified under any circumstances? Who would welcome it at the close of even a miscellaneous program? The practice is inartistic, crude. To go further, it is puerile; to repeat, it is barbaric.

Let the Chautauqua Choir remember that the highest and most touching tribute the greatest conductor receives from orchestra or chorus is respectful, sympathetic and intelligent response to the movement of the baton.

MAY HAMILTON.

(To be continued.)

## Bust of Franz Abt Unveiled.

**T**HE United Singers of Long Island City devoted Labor Day to the unveiling of the bronze bust of Franz Abt won by them at the Saengerfest. The bust of the composer, 3 feet high, is mounted upon a granite pedestal 9 feet high. The singers have placed the bust in front of the Scheutzen Park in Astoria. The land was a gift from George Ehret, the brewer. Addresses at the unveiling were made by President Koch, of the United Singers of Long Island City, and ex-Justice Charles T. Duffy, a prominent and popular resident. The singing was led by Felix Jaeger, the regular conductor of the societies. "Song of Victory" was sung at the opening and for the closing chorus "My Old Kentucky Home" was selected. A picnic at Scheutzen Park followed the ceremonies. The members of the United Singers Societies presented Mr. Jaeger with a gold locket containing a miniature of the bust. President Koch made the presentation speech.

## Arions Reviewed by Admiral Dewey.

The members of the Arion Singing Society, of New York, with members of their families, have just returned from a four days' excursion to Boston, Newport, Narragansett Pier and New London. The singers gave concerts at Boston and Narragansett Pier. At Boston the singers were the guests of the Orpheus Musical Society. The Boston concert was given in the Tremont Theatre. The soloists were Marie Maurer, contralto; Heinrich Klingensfeldt, violinist; August T. Granitz, tenor, and Julius Scheuch, baritone. At Narragansett Pier the singers gave a concert in the ballroom of the Hotel Mathewson. After the concert the singers took a ride to Point Judith, and later when they marched to the steamer for New York Admiral Dewey reviewed them.

## Harriette Brower and Virgil School.

The Virgil Piano School, of Albany, reopens soon, with the enterprising Miss Brower at the head, as usual. She had a very successful season last year, also keeping up her New York city connection.

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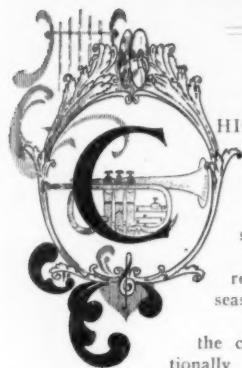
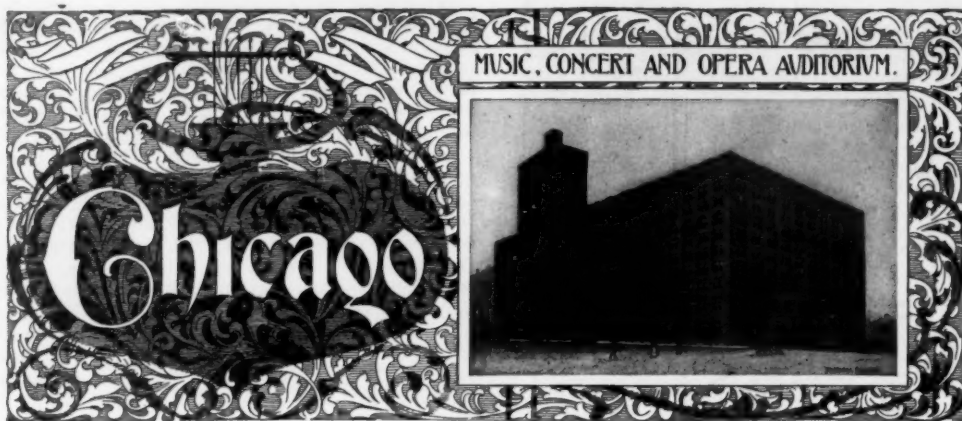
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BARITONE.



CHICAGO OFFICE.  
THE MUSICAL COURIER.  
224 Wabash Avenue, Sept. 2, 1900.

CHICAGO is beginning to look as if its musician pilgrims were returning. Life in the Fine Arts Building seems almost at normal, one sees so many familiar faces. Greetings and chance remarks all reveal a hopefulness for the season 1900-1901. The majority of people seem to think that the coming year is to be exceptionally prosperous, and that music, as with other pursuits, will fare well. It is to be hoped that there will be fewer failures to chronicle and that the expected engagements may eventualize, and not, as in many cases last year, end in disastrous disappointment. The prominent organizations have issued their prospectuses and appear to be well supplied in the matter of both local and visiting artists. The smaller clubs, such as the Amateur, have not yet made their arrangements, but no doubt under the presidency of Mrs. Lapham the club will have artistic concerts and yet not omit the local people. The Amateurs are inclined to err on the side of "too much outside talent to the exclusion of the very excellent artists in Chicago." Some of these artists might with great advantage be engaged to help out at the regular concerts and raise them from a sometimes very unpleasant mediocrity. The Mendelssohns have not yet issued their prospectus, but that splendid artist, Mrs. Genevieve Clark Wilson, is engaged. The Orchestral Association announces Fannie Bloomfield Zeisler for the third concert. The great pianist will play the Beethoven E flat Concerto. This is one of the most satisfactory announcements that could have been made and will meet with the greatest approbation from musicians as well as laity. Fritz Kreisler, the violinist, and Dohnányi are also to be heard during the beginning of the season, and Godowsky will play immediately upon his return to this country. Gabrilowitsch and Burmeister are also engaged. I had hoped to see Mary Wood Chase among the pianists, as it was rumored last year that she was to play the Sinding Concerto. The one violinist of note, with the exception

of Kreisler, so far is Maud Powell. However, at this early date it is impossible to state more definitely the names of the artists to be heard in Chicago.

Almost the first to return to Chicago was Frank King Clark, the basso, who came from Tacoma, whence he accompanied his mother's remains to their last resting place. The young artist has somewhat recovered from the shock of his terrible bereavement and has settled down to some very heavy new works for which he is engaged by various clubs and societies. No one has obtained a firmer foothold in the profession than this popular basso, whose work made him one of the most sought for artists of the country.

Another very popular artist returning after an Eastern visit is W. H. Neidlinger. He has been much in demand for the summer terms, and after attending two in New York and Higham (Mass.) came to Chicago just in time to direct the chorus work of the new School of Methods. And in this work Mr. Neidlinger certainly obtained surprising effects. With a mixed chorus made up promiscuously of some fifty voices he gave the closing exercises of the school at the Fine Arts Building, and gave an exhibition of choral conducting which elicited tremendous applause. Neidlinger should certainly form a chorus. His effects are superb.

The summer term of the school brought several prominent musicians here, such as Mrs. Emma Thomas, of Detroit, and Mrs. Clark, of Ottumwa, Ia. Thomas Tapper, of Boston, was also on the faculty. The new School of Methods, so far as regards music, is, I believe, an educational system for the betterment of music in the public schools, and aims to enlighten not only the teachers of such music, but also the supervisors. Chicago is evidently not in need of such enlightenment and was unrepresented. There are some people, however, who think that the visiting supervisors and teachers made so good a showing that a little missionary work in the Chicago schools might not be out of place.

The Apollo and Mendelssohn clubs of Chicago, the Choral Symphony Society of St. Louis and the Arion Club of Milwaukee have all engaged some of our most prominent artists for the coming season. Among the number are Genevieve Clark Wilson, Lucille Stevenson-Tewkes-

bury, Minnie Fish Griffin, Mabelle Crawford, Chas. W. Clark and Frank King Clark.

Contrary to expectation Frank S. Hannah will not return to Chicago this season. Various rumors are afloat as to his prolonged stay, but I believe the true reason for his remaining in Europe is to arrange for his wife's debut in Paris. Mrs. Hannah was the well-known soprano Jenny Osborn.

Among those who enjoyed a "vacation" in Europe, with hard study, is Mabelle Crawford. I met the young contralto looking radiant, probably over the prospects for 1900-1901. She is engaged by the Apollo Club for the oratorio "St. Paul," and is to be soloist with the Chicago Symphony Orchestra on tour. Miss Crawford has also been engaged by several other local organizations and altogether the outlook is very bright for her.

There are few among musicians making so rapid progress as Allen Spencer, the pianist. His success at Bay View University Conservatory of Music was really extraordinary. A well-known artist who was present and who is also a fine pianist by profession writes me: "Mr. Spencer played beautifully and gave delightful programs." The programs referred to were as follows:

FRIDAY, JULY 20, 4 P. M.

Pastorale	.....	Scarlatti-Tausig
Capriccio	.....	Scarlatti-Tausig
Bourée, from Second Violin Sonata	.....	Bach-Saint-Saëns
Chorus of Dervishes, from Ruins of Athens	.....	Beethoven-Saint-Saëns
Sonata, op. 27, No. 2 (Moonlight)	.....	Beethoven
Adagio Sostenuto. Allegretto. Presto Agitato.	.....	
Romanza, F sharp major	.....	Schumann
La Fileuse	.....	Raff
Blüette	.....	MacDowell
March Wind	.....	MacDowell
Serenade in D minor	.....	Rubinstein
Impromptu in F major	.....	Rubinstein
Waldestrauchen	.....	Liszt
Etude in D flat	.....	Liszt
Campanella	.....	Liszt

WEDNESDAY, JULY 25, 4 P. M.

Gigue, G minor	.....	Händel
Impromptu (Theme and Variations)	.....	Schubert
Scherzo, op. 4	.....	Brahms
Maiden's Wish (arranged by Liszt)	.....	Chopin
Etudes, op. 10, Nos. 7 and 12	.....	Chopin
Carnival, Mignon, op. 48	.....	Schuetz
Preambule, Serenade d'Arlequin, Tristesse de Columbine, Polichonelle (Burlesque), Pierrot Reveur, Caprice Sganarelle	.....	
Fairy Tale, op. 162, No. 4	.....	Raff
Frühlingsrauschen (Rustles of Spring)	.....	Sinding
Waltz, op. 17, No. 3	.....	Moszkowski

THURSDAY, AUGUST 2, 11 A. M.

Chromatic Fantasia and Fugue	.....	Bach
Nocturne in A major	.....	Field
Gavotte and Variations	.....	Rameau
Waltz, op. 70, No. 1	.....	Chopin
Berceuse, op. 37	.....	Chopin
Polonaise, op. 71, No. 2	.....	Chopin
Berceuse	.....	Wilson G. Smith
Serenata Napolitana	.....	Seeböck
Second Minuet, op. 34	.....	Liebling
Etude Chromatique (MMS.)	.....	Lutkin
(Above four numbers dedicated to Mr. Spencer.)	.....	
Improvisation on the Prize Song from Die Meistersinger	.....	Wagner-Schuetz
Paraphrase on Waltz, Roses from the South	.....	Strauss-Schuetz

WEDNESDAY, AUGUST 8, 4 P. M.

Fantasia in C minor	.....	Bach
Variations in F minor	.....	Haydn
Moment Musical, A flat major	.....	Schubert
Momento Capriccioso	.....	Van Westerhout

## FRIEDHEIM'S AMERICAN TOURNEE, 1900—1901.

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LE RETOUR.

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Sonata, op. 10, No. 3, in D major.....Beethoven  
 Allegro. Largo E Mesto. Menuetto. Rondo.  
 Aufschwung (Soaring), from op. 12.....Schumann  
 Warum? (Why?), from op. 12.....Schumann  
 Grillen (Whims), from op. 12.....Schumann  
 Nachtstück.....Schumann  
 A Midsummer Night's Dream.....Strong  
 Titania (to fairies)—Be kind and courteous to this gentleman;  
 Hop in his walks and gambol in his eyes.  
 Bottom—I have a reasonable good ear in music;  
 Let us have the tongs and the bones.  
 Titania—Sleep thou and I will wind thee in my arms.  
 —Shakespeare.  
 Am Meer, Erlkönig.....Schubert-Liszt

If "artists" would speak what tales could be heard of that much talked of jaunt "a successful tour." And some of these tours are quite too excruciatingly funny. The latest is likely to cause the two "starring" combatants (they went out as friends) some considerable anxiety. Because they are not sure how much friends in Chicago have heard about the affair.

Charles W. Clark, the prominent American baritone, who has been spending the summer months in Europe, will continue his professional work in this country.

Mr. Clark made several concert appearances while abroad and on August 16 gave a recital in the United States Pavilion at the Paris Exposition and met with great success.

Probably no American singer has been received with more favor in Europe than Mr. Clark, and his success has been attained entirely through merit.

#### Elsa Marshall.

From this young soprano much is expected. Miss Marshall should be quickly in the lead of American sopranos. Her voice is exceptionally beautiful in quality and she possesses also exceedingly rare qualities in the matter of style and temperament. She has evidently pleased the Cincinnati critics, as the following notices are found in the leading papers of the city:

The interest of yesterday evening's concert centred without question in the singing of Miss Elsa Marshall, a young lady of charming appearance and winning stage presence. She has besides a gloriously beautiful voice, well placed, which even in the highest tones is pleasing and sympathetic, doing justice to all demands placed upon it. There is still something especially praiseworthy to be noticed in her singing. Miss Marshall enunciates very distinctly, so that every word of the text of her songs was understood in the whole hall.

Truly ideal was the rendering of Agathe's Aria from "Der Freischütz." The applause which followed this splendid interpretation ceased only after the young artist had appeared a number of times to bow her thanks. This scene was repeated after Miss Marshall presented in a thoroughly artistic manner the three lately composed songs by Max Grau, "Twilight on the Lake," "Immortality of the Violet" and "Song of the Pine Tree."—Translated from Cincinnati Daily Volksblatt.

One of the most agreeable features of the program was the singing of Miss Elsa Marshall, and more particularly because to a greater portion of the audience it was in the nature of a revelation. Any new competitor for public favor, especially in the ranks of the vocalists, is pretty sure to be scanned very closely and criticised severely. Miss Marshall is a young woman of authoritative presence and a good voice to back it up. She is a former pupil of Bush Foley, and has but recently returned from a course of study under Oscar Saenger, of New York. She enunciates distinctly, and is usually steady in all registers.

There was more opportunity in "Der Freischütz" aria to bring out her dramatic resources, which are evidently of no mean order, although she sang the three little compositions of Max Grau, "Twilight on the Lake," "Immortality of the Violet" and "Song of the Pine Tree," in a way that showed a thorough acquaintance with all forms of vocalism.—Cincinnati Commercial Tribune.

Miss Elsa Marshall sang an aria from "Der Freischütz" with good

results. Her voice was clear and had volume enough to fill a larger hall.—Cincinnati Times-Star.

Miss Elsa Marshall, whom we heard and learned to appreciate at the Grau concert on Tuesday evening, was the other soloist. She sang "Songs My Mother Taught Me," by Dvorák, and the beautiful composition, "Fallin-Fallah," by Van der Stucken.

Miss Marshall has a clear, bell-like soprano, which is true and powerful in every register, and is never lacking in melting sweetness. She has a sympathetic voice to which it is a pleasure to listen.—Translated from Cincinnati Daily Volksblatt.

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With the temperature well up in the nineties the Virgil enthusiasts still smilingly greeted each other and their distinguished lecturer and teacher, A. K. Virgil, August 15. Loyally do they follow in his precepts and meet faithfully at the appointed hours, notwithstanding the frightful discomfort attendant upon such a fetid atmosphere as that prevailing in the seventh floor assembly room in the Auditorium. The ventilation is terribly inadequate, so it is evident that the powers of the Virgil School are supreme and the good to be obtained of great value. One forgets the conditions when listening to Mr. Virgil's lecture and entertaining musical reminiscences. He certainly accomplishes a masterful coup when in the explanation of his method one becomes oblivious to surroundings. This Virgil Clavier is obtaining a great following in Chicago and the West, judging by the number of teachers met at the Virgil lectures and classes. Among those whom I observed as particularly indorseful of Mr. Virgil's system were Mrs. Gertrude Hogan Murdough, Mrs. Clare Osborne Reed, Mrs. Wilkins Gutman, Mrs. Heywood, Howard Wells, Mrs. Marguerite Krosser, Miss Lawrence, the talented young pianist, on whose playing comment was recently made in these columns; Cyril Graham, Mr. Mockrejs and others too numerous to mention. The Virgil School, under good management, is rapidly coming to a front place among the educational establishments, but it is not situated in a proper environment. It needs the atmosphere of a different building, one more accessible and more popular and one where the exponents of music congregate. In regard to the Virgil Clavier, I find that the American Conservatory has issued the following circular:

In the regular catalogue of the American Conservatory mention is made of the department of piano playing according to the Virgil Clavier system. For the benefit of numerous inquirers the management deems it expedient to offer a few suggestions concerning Mrs. Murdough's method of teaching that system, and also concerning her work in teaching children's classes. Mrs. Murdough has made an exhaustive study of the best known systems of technic and combines the knowledge gained with teaching the Clavier system.

A perfect technic is the result of the proper development and use of the muscles needed for piano playing. In the Virgil Clavier system physical exercises are begun with the practice of the foundation exercises for shaping the hands for playing. The table is used at first, in order that all mind distracting influences, such as tone and moving keys, may be avoided for a time. As soon as proper positions and movements have been acquired the piano and Clavier are brought into requisition. The musical is never separated from the mechanical, except in table work; easy, quick and decided movements, which are necessary for expressing the musical idea, being more easily acquired on the table.

Class work is advantageous to the student in developing concentration and order, besides bringing the price of instruction within the reach of everyone. Mrs. Murdough's remarkable success as a teacher is due to a strongly developed individuality and to her eclectic system of teaching.

Children's classes in music study under Mrs. Murdough will be organized, developing in the broadest sense the child mind by the natural study of tone, introducing harmony, rhythm study and physical development, reached through the child's desire to express his thoughts in motion, music thinking and notation or sight reading.

Sydney Lloyd Wrightson gave a song recital at the Island House Casino on Tuesday evening, August 21, 1900. The following was the program:

Beloved, It Is Morn.....Florence Aylward  
 I Had a Flower.....Kellie  
 Since We Parted.....Allisen  
 In Absence.....Hervey  
 The Lilies Clustered Fair and Tall.....Dana  
 Love Is a Bubble.....Allisen  
 Without Thee.....D'Harlot  
 The Bird and the Rose.....Amy Elsie Horrocks  
 Gipsy John.....Clay  
 Trouble.....Behrend  
 Do You Remember?.....Wrightson  
 The Shepherd's Reproach.....Meyer-Helmund

Mr. Wrightson also gave a recital at the summer home of Mrs. James L. Blair, of St. Louis, Mo., on Thursday afternoon, August 16, at Mackinac Island.

Among the young artists already at work is Grace Ensinger, the gifted violinist, who has made so great a success during the past three seasons. She bids fair to make a career rivaling Maud Powell. Both studied with William Lewis and he tells me that both Miss Powell and Miss Ensinger are in many respects similarly gifted. Grace Ensinger plays with great brilliancy and expression and is pronouncedly of the virtuoso order. Her engagements last season with the social element were attended with great applause and resulted in many prominent women securing her services. Miss Ensinger is not only a successful player, but has also secured quite a large class of pupils, and judging by the excellent technic and bowing displayed by some of the young people I should say that she was equally talented and earnest as an instructor.

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Bicknell Young's course of artistic lecture recitals, given for the benefit of summer students, was successful from every standpoint. They were attended not only by Mr. and Mrs. Young's students, but by those of a number of other teachers, who were glad to take advantage of this opportunity at a time when there is so little to be heard. The four lecture recitals began with one entitled "The Song Form," in which Mr. Young gave an account of the development of the art song, traced its origin and set forth its harmonic, rhythmic and poetical characteristics. This was illustrated by a program of great variety. The second recital, entitled "Ballads and Ballad Singing," proved to be exceptionally interesting. The historical facts about the minstrel songs, their undoubted antiquity and Saxon origin, and the evolution of the old English ballad from the rude lays of the minstrel, all give to this subject a picturesque and unique charm. The program illustrated the various epochs of the subject from the time of the ballads of the sixteenth century down to the present and embraced a number of quaint and characteristic illustrations of that "merrie England" pictured in the couplet:

When Tom came home from labor and Cis from milking Rose,  
 Merrily went the tabor and merrily went their toes.

The second half of the program was devoted to the more modern art ballad, and ended with an excellent interpretation of Chadwick's "Lochinvar."

"Opera—Its Origin and Development," which has already been noticed in these columns, was given for the third recital of the course, and for the fourth Mr. Young gave a technical talk upon the art of singing, entitled "Breath, Rhythm and Diction in Interpretation," and illustrated it by a program of English, French, German and Italian songs and airs. The manner in which the programs were rendered was a matter of general com-



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ment. Mrs. Young assisted at the piano throughout, with that sweetness of touch and beauty of expression that have made her famous as an accompanist.

FLORENCE FRENCH.

#### Music at Lew Beach.

A musical was given by the guests at The Bonnie View, Lew Beach, Sullivan County, N. Y., on Saturday, August 18, at 8 p. m. This program was arranged by Miss Geraldine Woods Morgan, of Oberlin, Ohio:

Overture, The Little Tycoon.....	Spenser
Slumber Song, The Princess Bonnie.....	Spenser
Willard Spenser, Philadelphia, Pa.	
Serenade, op. 29.....	Chaminade
Minnetto, op. 23.....	Chaminade
Callirhoe, Air de Ballet.....	Chaminade
Miss Alice S. Truey, Brooklyn, N. Y.	
The Holy City.....	Stephen Adams
Percy Towse, Brooklyn, N. Y.	
Loreley, op. 2.....	Hans Seeling
Mazurka, op. 33, No. 4.....	Chopin
Miss Rosalie Hayward, New York city.	
Northern Song, op. 68, No. 31 (A Greeting to Gade).....	Schumann
Five songs for piano.....	Grieg
Op. 12, No. 3.	Suggested by Shakespeare's Macbeth.
Op. 12, No. 5.	
Op. 12, No. 8.	
Op. 38, No. 2.	
Op. 38, No. 5.	
Mrs. A. C. Sutherland, Orange, N. J.	
Asthore.....	Trotère
Miss Minnie Truey, Brooklyn, N. Y.	
Cupid's Smiles.....	Cleaver
Serenade.....	Neidlinger
Miss Theodora Kramer, New York, N. Y.	
Ich grolle nicht.....	Schumann
Lullaby.....	Gounod
Country Dance.....	Ethelbert Nevin
For four hands.	
Mrs. Sutherland and Miss Hayward.	

#### Riesberg Rusticates.

F. W. Riesberg is at Silver Lake for the present, where there is good boating, fishing, bathing, &c., and expects to return to the city about September 10. He expects to resume his specialty of accompanying for concerts, &c., as well as teaching piano, organ and harmony. Among those who have indorsed him as accompanist are Kathrin Hilke, Martina Johnstone, Emma Juch, Martha Miner, Maud Powell, Madame Cappiani, Mrs. Morrill, Madame Pappenheim, Theodore Van Yox, Joseph Baernstein, Platon Brounoff, Madame Blauvelt, Bispham, Marteau, M. I. Scherhey, &c. All of these have testified in writing to Mr. Riesberg's superiority as a sight reader, sympathetic accompanist, reliable musician.

#### Albertus Shelley.

Friends of the violinist and his artistic mother will be sorry to hear of the accident to the latter at Brighton, through which she was badly injured about the hands, the result of reckless bicycle riding by young hoodlums. She went to the home of Mr. Baur, the piano builder, Brooklyn, and thence later to Hackensack, N. J. Shelley has had rather an exciting time of it, what with his fire, &c.

### Jessie Shay.

**T**HIS richly gifted young pianist has signed with Concert-Direction Gottschalk, and will be under its exclusive management the coming season. Already some important bookings have been made for Miss Shay, who will appear in recitals and concerts in New York and other cities. She will play, it is expected, with several of the big symphony orchestras before the winter progresses very far, and she expects this season to do the best work of her life. Last winter whenever Miss Shay played in public she achieved an unequivocal success, winning the approbation of audience and critics. The only dissatisfied comment was: "This gifted young woman plays too infrequently; she should be heard oftener." In response to this demand she will be heard oftener the approaching season than ever before.

Miss Shay, "though native here and to the manner born," though a product of New York, though an American educated musician, has won a reputation as high as any young woman pianist in this country or Europe. Her reputation is far in advance of her years; it is such a one as would elate many an artist ten years her senior. Countless beautiful eulogiums have been bestowed upon Miss Shay; exceptional honors conferred upon her, and yet she is as modest, ingenuous, winsome and unaffected a young woman as could be found in a day's search. These admirable qualities are in her case the concomitants of genius.

Miss Jessie Shay is a native of New York. When very young she showed a fondness for music and soon discovered uncommon talents. While yet a little girl she began to study the piano. Her intense earnestness impressed her teacher, who took a personal interest in her advancement. Her progress was rapid and her acquirements were sure. Her precocity amazed all who heard her play. Fortunately she fell into good hands. Her teachers were capable and painstaking and led her in the way she should go. For five or six years she studied assiduously under one of the foremost of New York's piano teachers, and ere she quitted him was a symmetrically developed pianist, a thoroughly trained artist, with a repertory that excited the wonder of all. How one so young could have mastered and committed to memory so many works was a mystery.

Several years ago Miss Shay made her debut in New York with one of the symphony orchestras, playing the Henselt F minor Concerto in so finished, forceful and intelligent a manner as to win the audience and evoke the admiration of the music critics. The newspapers teemed with her praises, and she was hailed as the coming woman pianist of America. After this auspicious beginning Miss Shay played occasionally, and every performance tended to enhance her reputation and enlarge the circle of her admirers. Her success was marked when in conjunction with orchestra, she played the G minor Concerto of Saint-Saëns.

Desirous of broadening her knowledge of music and acquiring that polish which nothing save a residence abroad can give, Miss Shay visited Berlin and took a

course in theory with a distinguished teacher of that city. While in Germany she played much in public. In Berlin she made her first appearance as the principal soloist in an important concert. On this occasion her playing aroused such interest that she was at once engaged to appear with the Philharmonic Orchestra. Her brilliant success is mirrored in these notices from the leading Berlin journals:

Miss Jessie Shay, of New York, gave a noteworthy concert at the Singakademie with assistance of the Philharmonic Orchestra. She achieved an unquestioned, universal success with the audience and the critics. Her program contained the Henselt Concerto, Paderewski's Polish Fantaisie and solo numbers by Schlozer, Raff and Schumann. When the dainty little pianist came on the stage one could almost feel the flutter of surprise that ran through the house at the disparity between the artist's physical outfit and the exacting program she had chosen for performance. With the first sonorous chords in the opening solo of the Henselt Concerto surprise gave way to marked astonishment. As Miss Shay proceeded to breathe the technical waves, which have washed many an older pianist to the grave of failure and oblivion, her hearers became more and more convinced that they were listening to a player for whom they need have no fear. Difficult, interlocked passages, runs in chromatic thirds, daring octave rushes, delicate accompanying figure work—all were clear and transparent as crystal. Her inspiring rhythm, her unflinching and unfaltering mastery of the most complicated and intricate technical combinations (of which the Henselt work is full, much like the Chopin F minor Concerto), and the musical manner of playing, lent the whole abounding zest and verve which come only from under fingers of an infallible, enthusiastic young pianist. Her tone is of the mellow kind and capable of very fine gradation. There is nothing morbid about Miss Shay's playing. It is piano work of the clean, healthy, virile, bracing variety. Seldom has a pianist given such complete and satisfying pleasure as did Miss Shay. The writer hears on every side nothing but words of praise and admiration.—The German Times.

A young piano virtuosa, Jessie Shay, appeared in the Singakademie and gained the fullest recognition. She has at her disposal a brilliant technic. Her passage work flowed pearly and clear from beneath her fingers, and in the Larghetto of Henselt's F minor Concerto and in Schumann's "Vogel als Prophet," grace of delivery and delicacy of feeling gave proofs of perfect understanding of the work.—Berliner Reform.

On the same day the young pianist Jessie Shay, from New York, gave a concert in the hall of the Singakademie, accompanied by the Philharmonic Orchestra, under Professor Mannstaedt. She played with unflinching accuracy, surmounting the greatest difficulties, the Concerto in F minor by Henselt, smaller pieces by Raff, Schumann, Schlozer, and a Fantaisie by Paderewski. The public was roused to loud applause by the great technical performance of the pianist.—Reichsanzeiger.

The other Berlin newspapers were equally as complimentary. The young pianist from America one morning woke to find herself famous. When Miss Shay returned to New York her high transatlantic reputation had preceded her and she was accorded a most enthusiastic welcome. Since her return she has done consistently good work and has added several cubits to her stature as an artist.

Miss Shay is blessed with the artist temperament and is surcharged with magnetism. Her mechanical equipment, or technic, is such as enables her to play with charming ease the most exacting works written. Her playing exemplifies the truth of the Horatian apothegm, "Ars est celare artem," and conforms to Ruskin's art principle: "Through Truth to Beauty." Miss Shay's play-

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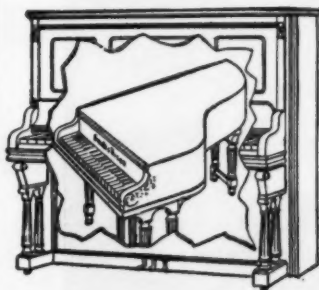
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ing combines vigor and elegance, and a bright intelligence illumines all her work. Poetic and highly emotional, this pianist is always joyous and wholesome. Miss Shay is just now on the threshold of her career—she has scarcely reached the zenith of her powers; so it is safe to predict that her success will be glorious.

#### Mrs. L. P. Morrill.

MRS. L. P. MORRILL, who has been spending the months of July and August at Saratoga, will return to New York about September 10 to resume teaching. During her stay at this well-known watering place Mrs. Morrill was much occupied with pupils who continued their lessons during the summer with her, not being willing to take any holiday from their work.

At a tea given by the Daughters of the American Revolution, in Saratoga, a fortnight ago, Mrs. Morrill sang with great success. She also sang several times on Sunday in church to the great pleasure of her friends and acquaintances. Edith Cushney, one of Mrs. Morrill's pupils, also sang at a concert in Saratoga this summer, winning fresh compliments for herself and her teacher.

For the coming season Mrs. Morrill has already many pupils booked and every day receives inquiries by mail as to terms, hours, &c.; so the season looks as if it would be the busiest she has ever had. Her beautiful studio in The Chelsea, in New York, is being put in thorough order for her return, and will undoubtedly be the scene of some brilliant receptions during this winter past.

Mrs. Morrill will continue to teach in Boston on Saturday, as she did last year, although some of her Boston pupils are coming to New York to study with her. For next summer she has been asked to make plans for some special study, which if carried out will be of great benefit to all who place themselves in her care.

#### S. Becker von Grabill's Tour.

The distinguished pianist is resting and practicing at a Pennsylvania spa, preparatory for his winter season. He has just issued a handsome big circular, containing numerous flattering press notices, and a large cut of himself, also the poem published in these columns, "How Von Grabill Plays," and the reply, "When Von Grabill Plays," by H. Lewis, of London.

#### Clarence Eddy.

Clarence Eddy, the eminent organist, who is returning to America in October for a series of about twenty special concerts and recitals, has just been engaged for appearances in St. Paul and Louisville, Ky. The series of twenty-five concerts, the booking of which is in the hands of Loudon G. Charlton, his manager, is almost complete, there being but a few open dates to be filled.



CINCINNATI, September 1, 1900.

THE season of comic opera at Chester Park was successfully closed this week with a fine presentation of "Lily of Killarney." Much of the credit—in fact, the bulk of it—in the factors that made up the success of the season belongs to the superb management of R. Gossling. He certainly proved himself an indefatigable manager, and it was mainly through his efforts that the services of Miss Norwood, Mr. Clarke and other talent were engaged. The repertory was mainly made up of the old tuneful operas, but the modern spirit was caught in a few productions at the last. The chorus work was excellent throughout. This and other features in the ensemble were splendidly managed by Mr. Stewart, who goes to New York city to direct the new operatic school. Not to be forgotten are two of the soloists—Rose Marie Carrington and Mary Campbell. Both are vocalists of quality, and their work bespeaks its own praise. As for Mr. Gossling it is likely he will manage some other talent during the coming season. He certainly deserves success.

The first meeting of the board of directors of the Orpheus Club on Tuesday night was an important one. William C. Rankin was elected president, vice Alfred G. Allen, who resigned on account of pressure of business duties. Mr. Rankin is manager of the Bodmann estate, is an active member of the club and enthusiastic of the high purposes of music. It is the intention of the board to increase the active membership to its full quota of sixty. There will be three concerts during the season, with notable soloists, one of whom will probably be Charlotte Maconda. Charles A. Graninger will continue as director and Sidney C. Durst as the accompanist.

The club will be most conspicuous this year in an entirely new direction. It will take the initiative toward securing the federation of all the English male choruses in the country. This federation, when completed, will be to the English clubs and societies what the Saengerbund is to the German Gesangvereine. It is expected that after organization the federation of choruses will meet annually or biennially in some great city for the purpose of a competitive chorus festival. The Orpheus Club has selected for its headquarters and rehearsals the beautiful

hall of the Stamina League, in the Columbia Theatre Building.

The twenty-third academic year of the College of Music will have an auspicious opening on Monday, September 3. The teachers are all expected to report on that day for duty. Mr. Van der Stucken, dean of the faculty and director, will not return from abroad until November 1, when he also assumes charge of the Symphony Orchestra. Miss Jennie Mannheim will have charge of the department of elocution this year. Miss Clara M. Zumstein will teach the Americanized Delsarte.

A quiet vacation is being spent by Mrs. William McAlpin with her interesting family of children at College Hill. Her plans for the future have been made. She will have next year a large class for her operatic school. Matured by the experience of the past, herself an operatic singer of distinction, with a repertory that takes in all that is good of the past and present, she is eminently equipped for her task and to be in the lead of such a movement. In last year's studies were included "Cavalleria," "Faust" and "Martha."

Pier A. Tirindelli returned yesterday from his sojourn in Europe for the past three months. He was concertmeister of the orchestra during the London season of grand opera. More about his trip and experience in my next letter.

J. A. HOMAN

#### Miss Cottlow's Recital.

A pianist of very remarkable ability, a young American pupil of Signor Busoni's, Miss Augusta Cottlow, gave a most successful recital in Steinway Hall last night, when her faultless technic and thorough musicianship were displayed in the "Variations Sérieuses" of Mendelssohn, in two pieces by Brahms, several works of Chopin and, of course, some by Liszt. Chopin's Ballade in F, Liszt's transcription of Schubert's "Lindenbaum," his Concert-Étude in D flat, and Polonaise in E were given with splendid brilliance, excellent tone and fine phrasing. The rhythmic swing of the last piece could not have been bettered, and, indeed, it is difficult to know in what respect improvements either of style or execution could be suggested.—London Times, July 7, 1900.

#### Carbone Resumes September 20.

Signor A. Carbone, of 144 Fifth avenue, will return on the Kaiser Wilhelm II., after his vacation spent in Italy. His specialty is voice culture and operatic training, and having been a member for several seasons of the Grau Opera Company Signor Carbone is well prepared to make all his pupils successful in this.

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# Musical . . .. People.

Miss Blanche Duffield's second appearance this year at Congress Spring Park, Saratoga, N. Y., attracted a large audience.

Miss Omagh Armstrong, of Nashville, gave in August a musicale at the country home of her parents, a few miles from Shelbyville, Tenn.

Robert Burton, tenor, assisted by Henry J. Lautz, pianist, and John Ragone, violinist, gave a recital recently at the International Hotel, Niagara Falls, N. Y.

A normal concert was given at Golden, Col., August 16, by Miss Minnie B. Hand, at the Presbyterian Church. Several of Golden's local talent assisted in the entertainment.

Miss Camelia Marvin, a promising and popular young contralto of Middletown, N. Y., was the assisting soloist at the organ recital by Ernest T. Winchester, August 27, in Grace Church.

At the Presbyterian church, Waukesha, Wis., August 19, a quartet consisting of Miss Agnes Cahill, soprano; Miss Mary Young, contralto; Ralph Gaul, tenor, and George H. Anderson, basso, sang.

The annual concert at Newport, Vt., was participated in by Mr. Whitney, Mrs. Tenney, Mr. Conant, Mrs. Pratt and the Misses Parson, of Stanstead, P. Q. Music by the home orchestra was well rendered.

Miss Jennie L. Clark, of the music department of the Wichita, Kan., public schools, who has been visiting her parents in New Haven, Conn., and old schoolmates in Exeter, N. H., has returned home.

A piano recital was given by Miss Gertrude Nimocks and Miss Grace Moses at Great Bend, Kan., recently. A song by Miss Willner added to the interest of the occasion. This was the young ladies' first public recital.

Miss Viola Craw, of Grand Rapids, Mich., is in Detroit, continuing her musical studies with Alberto Jonás, director of the Michigan Conservatory of Music. She will return to her home September 10 to resume teaching.

The musicale at Moberly (Mo.) School of Music August 15 was well attended, the audience being composed almost

entirely of Moberly's music-loving people. Frank Moss, of St. Joseph, and Miss Belle Moss, of Paris, Mo., gave the program.

At the last Thursday evening meeting at Remington Settlement, Buffalo, N. Y., a musical program was given by Signor Porcasi, tenor; Miss Larnard, pianist; Miss Grace Horton, pianist, and Miss Caroline Wright, vocalist.

The B. S. C. B. Male Quartet of the Presbyterian church, Seneca Falls, N. Y., consists of George V. Blakey, first tenor; William W. Cowles, second tenor; C. S. Sanderson, first bass; B. A. Baker, second bass.

A musical was given in August at the summer home of Dr. and Mrs. Charles G. Stockton at Rose Hill, N. Y., and was attended by a number of the Lake shore people. Those who took part in the program were: Seth Clarke, Miss Olmsted, Miss Chase and Miss Mary Stockton.

Those who took part in the Severn concert at the Unitarian church, Turner's Falls, Mass., for the benefit of Miss Marie Strahan, were Mrs. Edmund Severn, pianist; R. C. Easton, tenor; Mrs. Nettie Vester Chase, soprano; Miss Elnora Nolan, elocutionist, and Edmund Severn, violinist.

A musicale was given August 27 at Buffalo, N. Y., by William J. Sheehan, in honor of his pupil, Miss Phoebe Ara Reade, of Minneapolis. Several of Mr. Sheehan's advanced pupils assisted. The program comprised among other things excerpts from "Elijah" and a group of German Lieder.

A chorus concert by fifty local singers was given in Kinsey Hall, East Rush, N. Y., in August, under the direction of Prof. J. Hart Kinsey, of California, Pa., State Normal School. The soloists were: Miss Clara Darrohn, soprano, East Rush; Miss Euphemia Shillinglaw, violin, and Professor Kinsey, piano.

A musical reception was given on August 18 at Curtis A. Holmes' residence, Willimantic, Conn., in honor of Mr. Holmes' birthday. A program was arranged in which Fred Meyer, of New York; Douglass Keables, accompanied by Miss Maud McGlanlin, at the piano; Albert Lyman and Samuel Sloan took part.

The soloists at the concert at Sound Beach, Conn. August 21, were Miss Lucy Marks, soprano; Mrs. Arthur Dodge, contralto; J. N. Glass, tenor; Carl Downing, of Greenwich, basso, and Dorothy Dodge. Miss May Harper was the pianist. There was a chorus of nineteen mixed voices and a male quartet, composed of Messrs. A. H. Dorland, W. C. Allen, C. D. Potter and A. J. Kinmouth.

A concert was given at Osthoff's Pavilion, Elkhart Lake, Wis., August 18, those taking part being I. L. Schoen, violinist; Mrs. O. H. Bollman, contralto; M. Epstein, pianist; Y. Webb, Mrs. Webb Markham, C. O.

Schmid, Miss Mila Bley, C. A. Lonhard, Martin Meyer, S. Schoeber, O. H. Bollman, O. H. Severson and M. H. Raab.

George Smith, who has achieved reputation as a gifted young violinist, will be heard in concert, with other attractive musical talent, at Music Hall, Louisville, Ky., on Tuesday, October 5. George Smith is the son of A. W. Smith, of this city, and has many friends in the city and State who are much interested in his success.

An entertainment was given at Hillsdale, Mich., in August, by Miss Mabelle Ferry, of Owosso, assisted by Miss Myrtle Smith, Mrs. F. M. Stewart and Shiloh Smith. Miss Ferry lived in Hillsdale when she was a little girl, and took her first violin lessons of Miss Mattie Chillson, giving promise then of unusual talent as a violinist.

A musical was given at the First M. E. Church parlors, Jackson, Mich., August 27. A large number of friends of Mrs. Azariel Smith, the projector of the affair, were present and enjoyed the program. Miss Bootes, Mr. Hardy, Howard Smith, Miss Emily Hayward, Miss Catherine Smith, Topeka, Kan.; Leon Hardy, Miss Emma Graver and Mrs. Smith took part.

At Marquette, Mich., under the direction of Mr. Juleson, "Joseph" was presented at the opera house August 30 and 31. Prominent Marquette musical talent, assisted by Miss Annetta M. LaVigne, soprano; Thomas E. Sweeny, tenor, and R. C. Treloar, participated in the production, which was held under the auspices of St. Peter's Cathedral. The chorus contained fifty voices.

E. A. Coutourier, leader of Gilmore's Orchestra, is arranging to organize and maintain an orchestra of sixty-five members for New Orleans, La., similar to Thomas' orchestra in Chicago. His idea is to give two subscription concerts on Sundays during the season at the French Opera House in conjunction with the French opera, and to visit neighboring cities. More than twenty-five wealthy men have approved the plan and promised support.

Pupils of Prof. William L. Parker, assisted by vocal pupils of Miss E. Louise Kienly, gave their fourth recital before the teachers of Tippecanoe County, in the Baptist chapel, Oskaloosa, Ia., August 22. The vocalists were Miss Gertrude Dauber and Carl Snyder; the pianists, Misses Amy Roth, Myrtle De Hart, Mary Grimes, William King, James Jamison and William Dienhart. The ushers for the occasion were Misses Gertrude Cason, Pearl Clawson, Cora Clapp and Alice Herzog.

Last week Mr. Howard and Miss May North gave a musicale at their residence in Pleasantville, N. J., in honor of Miss Florence Doak, of Merchantville, and Miss Mary North, of Atlantic City. Those present were the Misses Katie Tongue, of Philadelphia; Florence Doak, of Mer-

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chantville; Mary North, of Atlantic City; Mary Griscom, of Camden; Hattie Rogers, Mary Blake, Elyonta Ingersoll, Madge Andrews, Dora Allen, May and Marjorie North, and George Wetherill, of Brooklyn; John Blake, Thomas Hollam, Nathan Price, Walter Frambes and Reuben Babcock.

Haven W. Lunn, of Holyoke, who has been engaged in musical studies in Germany for five years, has opened a studio for the piano at 17 Church street, Springfield, Mass. Mr. Lunn began the study of music at the age of twelve, under Adolf Willing, of Holyoke, and studied later with E. B. Story, of Northampton. In 1895 he went to Berlin, where he studied under Dr. Jedliczka and Prof. Oscar Raif. He graduated from the Royal College this year, and has recently returned to begin the practice of his profession.

A musical was given recently at Denver, Col., by Miss Gertrude Simpson at her home, No. 2755 Stout street. The house was decorated with sweet peas. The principal features of the evening were the harp solos rendered by Professor De Vivo and the vocal solos by Miss Katherine Bartley. Among the guests present were Mr. and Mrs. Harry Simpson, the Misses Ruth Fulweider, Kate Planbeck, Lila Evans, Lula Hickok, Minnie Hickok, Agnes Maple, Katherine Bartley Dobbs and Messrs. Newton, John McCan, Richard True, Glen Curran, Dobbs Colman, Fred Simpson and George Poole.

Miss Guidonia Robinson gave a musical at her home, 1626 Washington street, Denver, Col., August 25, to meet her guest, Miss Marie Mattingly, of Washington. Miss Mattingly is a young writer of promise. Among the musical numbers of the evening were those by Joe Newman, Mr. Westlake, Miss Hutter, Mrs. Waite and Miss Robinson. Others present were Messrs. and Mesdames Barkhausen, Riley, Bonfils, Miss Carson, Miss Bonfils, Colonel Pope, Major Barry, Misses Burnett, Mrs. and Miss Becker, Miss Maule, Miss Dieter, Miss Lothian, Dr. Shelk, Messrs. McGinnis, Carmichael, Dieter, Wate, Bangs, Prescott, Webb, Dickensheets.

Mrs. Hattie Conlee entertained early in August at her home, Oshkosh, Wis., at a musical in honor of Miss Taylor, of Sioux Falls, S. Dak., and the Misses Grace and Miriam Page, of Minneapolis, Minn. The program was as follows: Piano duet Miss Page and Albert Houghton; vocal solos by Miss Bessie Lou Daggett, Dan Johnson, Miss Grace Cornish, Miss Martha Rollins and Miss Miriam Page, of Minneapolis; instrumental music by Miss Nina Wallen, Miss Kate Williamson, Miss Florence Van Serein, Miss Grace Page, of Minneapolis, and Miss Taylor, of Sioux Falls; flute solo by Frank Young, and cornet solo by Carroll Abbott. Those present were: Miss Vivian, of Toronto; Miss Ira Griffin, of Sioux Falls, S. Dak.; Miss Taylor, of Sioux Falls; the Misses Page, of Minneapolis; Miss Bessie Daggett, Miss Cornish, Miss Wallen, Miss William-

son, Miss Martha Rollins, Miss Martha Doughty, Miss Blanche Sawyer, Miss Stella Sprague, Miss Martha Stevenson, Miss Van Lien, Miss Marion Van Lein, Miss Carrie Keyes of Neenah; and the Messrs. Carroll Abbott, Harry Conlee, Dan Johnson, Frank Young, Albert Houghton and Richard Tonnichliff, of Menasha.

Charles B. Hawley, composer and musician, a native of Brookfield, gave a concert under the auspices of the H. W. Greene Summer School of Music, in the town hall, Brookfield Centre, Conn., August 27. Mr. Hawley was assisted by Miss Ethel Crane, soprano at the Brick Church, on Fifth avenue, New York. The concert was made up of Mr. Hawley's compositions, which he accompanied himself. Mr. Hawley is well known as a writer of concerted music and songs, and a number of the former were included in the program, the quartet being composed of Miss Ethel Crane, soprano; Miss Mary Allen, of Danbury, alto; H. W. Greene, tenor, and C. B. Hawley, bass. The concert is intended by Mr. Hawley as a compliment to his native town.

Mrs. Beatrice Morey Owen, of Nichols, N. Y., gave a concert in that village in August. Mrs. Owen is widely known through her connection with the Parker Concert Company. Mrs. Owen sang Marchesi's "Johanna Waltz." She has a mezzo-soprano voice of sweetness and flexibility and is well studied in the art of expression. Mrs. Owen appeared also in a duet, Schubert's "La Serenata," with Mrs. Dresser. Again, she sang in the Wagner Quartet, which rendered Arthur Sullivan's "Lost Chord" and "Doan Ye Cry, Ma Honey." The other members of the quartet are Mrs. Dresser, Mrs. Gregory and Mrs. Russell. The chorus numbers were well rendered. They consisted of Bailey's "On the Move," Bullard's "O Stern Old Land" and Gounod's "Send Out Thy Light." Miss Latham acted as accompanist for the chorus parts. Mr. and Miss Irwin, of New York, played a violin duet, which was well received. It was Dancila's "Three Petites Symphonies." Mr. Irwin played De Beriot's "Scene de Ballet." As an encore he rendered the entre-acte Gavotte, from "Mignon." Miss Irwin is not only an accomplished violinist, but she has a fine voice as well. She sang "The Swallows" of Cowen. Miss Sullivan, who played the accompaniments to the violin numbers, is one of the brightest graduates of the music school of St. Joseph's Convent at Buffalo.

The Lake Worth (Tex.) News says in a recent issue: "The audience that greeted Miss Marguerite L. Jackson and her able corps of assistants at the Knights of Pythias Hall last Monday night was one of the largest that has ever been in the building. The room was literally packed with people who had heard of Miss Jackson's musical ability, and had come to satisfy themselves regarding her talent. The first number was a piano solo by Mrs. T. T. Reese, and was given in that artistic manner of touch

for which that lady is so justly noted. 'The Darkies' Home, Sweet Home,' a soprano solo by Mrs. Carrol Houston, was something new to many in the audience, and gave that lady an opportunity to display her ability as a singer. Miss Marguerite L. Jackson followed with a violin solo, 'Souvenir de Haydn.' The baritone solo, 'Three Fishers,' by W. H. Sanders, was fine, and it was sung in excellent style and was highly appreciated by music lovers throughout the hall. The soprano solo by Mrs. W. T. Clarke was one of those selections admirably suited to that lady's sweet, musical voice, and was especially well received by the audience. In the mezzo soprano solo Mrs. A. Jackson sang in a most pleasing voice, and established herself with her hearers as a vocalist of uncommon ability. The accompanists on the piano certainly had a difficult task, and it was well that there was such a relay of talent, for the repeated recalls would have made it practically impossible for one person to have served through the entire program. Miss Fannie Jackson, Mrs. M. E. Gruber and Mrs. T. T. Reese all exhibited most decided ability, and much praise was due to them. Few places of the size of West Palm Beach can boast of an array of musical talent such as is to be found in this little city by the lake. The entertainment was under the management of F. A. Metcalf, who gave it his personal attention, and is to be congratulated."

#### Eppinger Conservatory.

THE Eppinger Conservatory of Music, Samuel Eppinger director, will occupy its new and spacious building at 718 Lexington avenue, near Fifty-eighth street, by September 1. Examinations for the new term will be held daily from 9 to 11 a. m. and from 2 to 4 p. m., from September 1 to September 10. Mr. Eppinger has thus far received more applications than in any previous season.

#### Bissell Pupils' Success.

Marie Seymour Bissell has much reason to feel proud of the record many of her pupils are making, both as solo singers and teachers. Among the latter are Miss Forbes, who has been re-engaged to teach vocal music in Mrs. Hazen's school, Pelham Manor. Miss Florence Sturtevant, another talented pupil, will teach Miss Bissell's method in a fashionable school in Richmond, Ky. Another pupil, Miss Cochrane, has been teaching at Wells College, New York. Young George Ensworth, the baritone, sailed for Europe early in August, and will sing in concerts in Paris and London with Nevada. Miss Bissell reports that she has already fourteen applications for lessons for the coming season, so it looks as if she would be busier than ever.

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# THE MUSICAL COURIER.

PUBLISHED EVERY WEDNESDAY

—BY THE—

## MUSICAL COURIER COMPANY.

(Incorporated under the laws of the State of New York.)

St. James Building, Broadway and 26th St., New York.

TELEPHONE: 1720 Madison Square.

Cable Address: "Pegujar," New York.

ESTABLISHED JANUARY, 1880.

No. 1067.

MARC A. BLUMENBERG - - - EDITOR-IN-CHIEF.

NEW YORK, WEDNESDAY, SEPTEMBER 5, 1900.

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Linkstrasse, 17 W., is in charge of Mr. Otto Fieserheim.  
Single copies for sale at the music store of Ed. Bote & G. Bock.  
Leipzigerstrasse 39, W.  
All advertising business in Germany and Austria-Hungary must be done through our Berlin Branch Office, W. Linkstrasse 17.

### DRESDEN—

Mrs. E. Potter Frissell, care Robert Thode & Son, Dresden.  
Bank, Pragerstrasse.  
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Subscription (including postage), invariably in advance: Yearly, \$5.00; Foreign, \$6.00; Single copies, Ten Cents.

All subscribers at present on the list constituting "The Musical Courier" subscribers during the last twenty years will receive the paper at the rate of \$4.00 a year as long as they continue. To all new subscribers the cost will be \$5.00 a year.

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All remittances for subscriptions or advertising must be made by check, draft or money order, payable to THE MUSICAL COURIER Company.

Advertisements for the current week must be handed in by 5 P. M. on Monday.

All changes in advertisements must reach this office by Friday 5 P. M. preceding the issue in which changes are to take effect.

American News Company, New York, General Distributing Agents.  
Western News Company, Chicago, Western Distributing Agents.

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*The Highest Possible Award—the Grand Prix—was awarded at the Paris Exposition of 1900 to THE MUSICAL COURIER—the only music newspaper in the world receiving such a distinction.*

## THE MORAL VICTORY.

WHAT can be achieved by one paper making a solitary fight for a principle and maintaining it against all false charges of bad faith and impure motive is shown in the case of THE MUSICAL COURIER and its successful antagonism to a foreign invasion of overpaid singers and its claim that opera in the vernacular should be substituted in the place of the inartistic polyglot opera. Mr. Grau has actually been compelled to divide his energies and enter upon the management of opera in English in the Metropolitan Opera House. If Mr. Grau succeeds in this scheme, and he can succeed if he places the operas themselves under artistic management, he will be under direct obligations to THE MUSICAL COURIER not only for his success, but for putting him where he finally becomes independent of the control of a foreign cabal and a solidarity of foreign singers who are unable to get in Europe one-fourth as much salary as he has been paying them in the United States.

We congratulate Mr. Maurice Grau, and if he illustrates any desire to give us artistic opera in English at the Metropolitan he shall have our hearty support. America for Americans.

ANOTHER Monday holiday, Labor Day, falling on one of our press days, this issue will be published twenty-four hours later than usual.

THE *Sun* last Thursday says that the new concert hall, one that shall be smaller than Carnegie and larger than Mendelssohn halls, is "nearer realization than ever before." The new hall is to be of medium size, and it may be ready for occupancy next spring. There is more than a hint that it will be occupied by Franz Kaltenborn and his orchestra.

THE return from Europe of David Belasco and Paul M. Potter, dramatists, revealed the interesting fact that both men are talking Ibsen and the new departure in dramatic art. Considering that Mr. Potter a few years ago referred to Ibsen as "a degenerate" and that Mr. Belasco pinned his faith and technique to Sardou, this conversion to the doctrines preached for years by THE MUSICAL COURIER is extremely gratifying—and also droll. Art never stands still. The two gentlemen named have at last discovered this fact.

WE are asked by "A Violinist" if there are teachers of the violin residing in America equal to those of Europe. This is a question we never tire answering, a question that we answer always in the affirmative. Yes; a pupil with violin talent may begin with his Dancla and master his Paganini in America; and under an American master. The same may be said of pianists, singers and instrumentalists of all kinds. We predict, too, that America will grow a crop of artist-conductors, so that the necessity of sending to Europe for a star conductor of our symphony orchestras will not be necessary. Is it even necessary now?

## FRIEDRICH NIETZSCHE.

A SANE estimate of the life and philosophical writings of Friedrich Nietzsche has yet to be made. Mentally dead since 1889, his death, a few days ago in a private retreat for the insane, created little stir; yet we predict that this great, if rhapsodical thinker will occupy a prominent place in the pantheon of philosophers. Like Emerson, he formulated no system; he is a stimulus to thought, an antiseptic critic of all philosophies, religions, theologies and moral systems, an intellectual rebel, a very Lucifer among ancient and modern thinkers.

His life, barring his friendship with Wagner, and its sad conclusion, is rather barren of interest or incident. It was a fiery soul tragedy; outwardly the world saw a quiet, very reserved, almost timid man of cultivated bearing and a disinclination to the pursuits of the ambitious. Nietzsche was born at Röcken, near Lützen, October 15, 1844. His father was a clergyman, indeed he descended from a long line of clerical ancestors, which possibly accounts for the austere strain in the man. This philosopher with a hammer, this demolisher of Antichrist, this writer who outraged all religious Europe, was a man of pure, upright life, a scholar, a gentleman, a poet. Taking up philology more as a makeshift, he occupied the chair of classical philology at the University of Basle. His weak eyesight drove him to a retirement, during which he busied himself with art and philosophy. "The Birth of Tragedy" in 1872 attracted Richard Wagner's attention, for here was a partisan not to be despised. In 1876 Nietzsche published "Richard Wagner in Bayreuth," and Wagnerism had found its philosophical exponent. A friendship, ideal in its quality, grew up between composer and thinker. But the sensitive nature of Nietzsche could brook no rivals, and he soon fell away from Wagner and Bayreuth. Many have sought to explain this defection. Nietzsche's devoted sister, Elizabeth Förster-Nietzsche, accused Richard and Cosima Wagner of treachery, while Wagner, on his part, found this intense young disciple a trifle irksome. He could not stir, could not talk foolishly—as was his wont—could not make bad puns, could not associate with others without a sorrowful apparition warning him that he was not true to himself, not true to his higher nature. Wagner, being a natural man, a coarse and worldly man—as are all great men at times—resented this spiritual care-taker's solicitude; and so in the rush and excitement of Bayreuth in 1876 he was forced to forget his Nietzsche. Then the usual thing happened: the other man went off in a sulk, and Wagnerism had lost its most fanatical adherent.

The truth in this affair is not difficult to discern. When Wagner was still undiscovered—that is, the latter day Wagner—Nietzsche sailed his soul abroad for spiritual adventures and found the composer of "Tristan and Isolde" full of spiritual irony. Exclusive, haughty, jealous—a noble sort of jealousy—he published the good news to the world. When the mob, *hoi polloi*, began to buy excursion tickets to Bayreuth, Nietzsche shudderingly withdrew. Wagner's music was no longer unique, no longer to be savored by the intellectually aristocratic few. So he sailed his bark for newer, rarer, stranger adventures and discovered Nietzsche. After that the mad house yawned for him, and the world lost a wonderful man, an extactic, semi-deranged man, a free



thinker who out-topped all free thinkers, the greatest individualist since Adam and a soul of poetic richness. In 1888 "Der Fall Wagner" was published and Nietzsche's friends and foes alike noted the decline of a brilliant intellect. The book seems crazy. In it are flashes of dazzling fugitive ideation, but it lacks logic, nobility of design; above all it lacks coherency. Wagner is as bitterly arraigned and attacked as the apostle of degeneration, as before he was hailed as the Dispenser of the New Evangel of music, poetry and philosophy. It is a pity that this violent, ill-considered work should have introduced Nietzsche to the English speaking world. It is too fantastic, too ill-balanced, to serve as a dignified polemic, or yet as a corrective. In Germany it but strengthened Wagner's cause. Yet its occasional meteoric lucidity, its wit, its blows with a hammer are at times extremely diverting. The last of his writings, it should be read the last. We say the last, for his "Transvaluation of All Values"—the first part of which is "Anti-Christ," need not concern us here—was being written when the author was struck down. After Wagner—Bizet, after "Parsifal" "Carmen," for he swore that Bizet was the greater, Bizet the creator of *La Gaya Scienza*. Nietzsche had to swing to the other extreme musically after his secession from Wagnerism. But Bizet—!

The Nietzsche philosophical pedigree—to speak by the racing card—is not hard to trace. He comes intellectually from Humboldt, Max Stirner—especially Stirner—Bakounine, the anarchist, and Karl Gutzkow. As mad a Schopenhauerian as Richard Wagner, he threw over his allegiance to the Master Pessimist when he discovered that there can be no will to live without previous existence, and existence pre-supposes will. It is the *Will to Power* that is Nietzsche's cardinal doctrine, and thus will and power is neither evil nor good, for our Siegfried among philosophers denies all good and evil, and would transvalue all moral values. In his divagations with a hammer—he called himself the Philosopher with a Hammer—Nietzsche smashed all idols, old, new and to come. He likewise, in his intellectual fury and craving after universal knowledge, smashed the exceeding delicate mechanism of his own brain. Boasting of Polish blood, he, like Poland, represented a disintegrated individualism. Nietzsche was the ancestral name and with it was inherited all the pride of his nationality. He loathed the common herd more than Horace, more than Flaubert—to whom life was but a bad smell. Herbert Spencer's philosophical moderation, the tepid piety of the middle classes he equally scorned. He would have us all aristocrats in mind and body, and so Wagner's snobbery—so necessary to his wordly advancement—filled Nietzsche with disgust. No king, no pope, no democracy, could bind his rebellious intellect. Like Ibsen's "Brand" he ever sought the steepest heights. A lonely soul is Zarathustra—Nietzsche, and one of the most striking scenes in "Also Sprach Zarathustra" (begun in 1883, finished in 1885, but not published until 1892) is his finding of the animals, the pope and Wagner worshipping the Jackass according to the ritual of the Roman Catholic Church. It was Wagner's "Parsifal" that stung him to madness. The anti-naturalism, the mysticism, the attempted revival in theatric form of—to him—hierarchical superstitions and various abnormalities, shocked the soul of Nietzsche. In his wonderful prose epic, Wagner appears masked as the Wizard, the prophet of pity, of redemption of all the formulas hated of this extraordinary thinker.

It is mere childishness, or else bigotry, to point at Nietzsche's end as the moral tag of his life. If he had lived during the Middle Ages he would either have been burnt alive or else have proved a formidable rival to the Angelic Doctor—to Thomas of Aquin. But living in the nineteenth century, a century of indifference to men of his ardent temperament, he erected his own stake and fagots and the mad genius within him burnt up his mind.

While he would not have so astonished the world if born to work in the dogmatic harness of the Roman Catholic Church, yet its discipline might have quieted his throbbing nerves, and perhaps given the faith a second Rosmini.

A magnificent dialectician, Nietzsche threw overboard all metaphysical baggage. He despised the jargon of Schoolman and modern philosophers. For him Hegel was a verbalistic bat, blind to the realities of life, and it is just at this point that the influence of the insurgent has been so provocative of good. He has overturned the barriers of a repulsive metaphysical terminology and dared to be naked and natural, though a philosopher. He has no system, no vast, polyphonic edifice with winding staircase and darkened chambers. Nietzsche has no philosophical formula, or rather his formula is an image, the image of a little dancer. The writer of this hasty résumé—unfortunately written without text or reference book—pretends to see the beginnings of Nietzsche's philosophy—or poetry—in the second part of "Faust." When Euphorion, that child of Helena and Faust, of Beauty and Intellect, the merging of the Classical and Romantic, sings:

Let me be skipping  
Let me be leaping,  
To soar and circle  
Through ether sweeping,  
Is now the passion  
That me hath won,

he but set the pace for Nietzsche, the Dancing Philosopher. Dancing blithely over a tight rope stretched between two eternities, the Past and the Future, Man, gay, and unafraid, views the depths of Time and Space. It is "Man who is a rope connecting animal and Beyond Man (Übermensch)." "He is a bridge, not a goal: a transition and a destruction." These seemingly startling statements, which may be found in "Thus Spake Zarathustra" are, after all, nothing new: Christianity with its angels and Darwinism with its bold hints at future evolutions and developments, do but say the same things each in their own way. But Nietzsche, like his beloved Euphorion, must needs graze the rim of the sun in his flight, and Icarus-wise come tumbling to earth—and a Weimar retreat. It is all very sad.

The Titanism of Nietzsche, might over right, power over weakness, impels him to hate all weakness, and Christianity, he declares, is a weakness, a degenerate sort of Judaism, complicated with Greek mystogogism. He says that the first and only Christian was nailed to the cross, and this should please the heart of Tolstoi. Bolder still is Nietzsche's wish that a Dostiewsky might have depicted the Christ in all his child-like innocence and God-like love. Nietzsche worships force and hates slave-morality, i. e., all modern religions, in which pity for the weak is basic. To him the symbol of the crucifix is degrading, a symbol of degenerating races. A very Spartan, he would have the great blond barbarian once more trample, Attila-like, the blood stained soil of Europe and Asia, sparing none. *Vae Victis!* "What is best belongeth to my folk and myself. And if we are not given it, we take it, the best food, the purest sky, the strongest thoughts, the most beautiful women." Thus spake Zarathustra, and the voice is Nietzsche's, but the hands are the hands of Esau—Bismarck: Blood and Iron!

It is in "Also Sprach Zarathustra" that the genius of Nietzsche is best studied. Like the Buddhist Tripatka, it is a book of highly colored Oriental aphorisms, interrupted by lofty lyric outbursts. It is an ironic, enigmatic rhetorical rhapsody, the Third Part of a half-mad Faust. In it may be seen flowing all the currents of modern cultures and philosophies, and if it teaches anything at all, it teaches the wisdom and beauty of air, sky, waters and earth, and of laughter, not Pantagruelian, but "holy laughter." The love of earth is preached in

rapturous accents. A Dionysian madness anoints the lips of this latter day Sybil on his tripod, when he speaks of earth. He is intoxicated with the fullness of its joys. No gloomy monasticism, no denial of the will to live, no futile thinking about thinking—so despised by Goethe—no denial of grand realities, are all in the curriculum of this Bacchantic philosopher. A Pantheist, he is also a poet and seer like William Blake, and marvels at the symbol of nature, "the living garment of the Deity"—Nietzsche's deity, of course. It is this realistic, working philosophy—if philosophy it be in the academic sense—that has endeared Nietzsche to the newer generation, that bids fair to set his triumphant standard on the very threshold of the twentieth century. After the metaphysical cobweb spinners, the Hegels, Fichtes, Schellings, after the dreary pessimism of the soured Schopenhauer, after negations and stumblings, the vigorous affirmations of this Nihilist are stimulating, suggestive, refreshing—especially in Germany, the stronghold of philosophical and sentimental Philistinism. Not reward, not a paradise of paste-jewels after death, but the sheer delight of living, of conquering self, of winning victories in the teeth of defeat. Thus speaks the wisdom of Nietzsche.

Max Nordau—clever, noisy pamphleteer and journalist—attacked Nietzsche in a vulgar and incomplete manner, and, true to his badge, employed against Wagner the borrowed artillery of Nietzsche; this Nordau, who mentally is derived from two mutually exclusive halves—Nietzsche and Lombroso. But, for English speaking readers, this attack placed the philosopher under the cloud of a peculiar misconception. Viciously arguing that a man in a madhouse could only produce a mad philosophy, Nordau forgot that it was Nietzsche's very intensity of mental vision, his phenomenal faculty of attention, his hopeless attempt to square the circle of things human, that brought about his sad plight. If he had not thought so madly, so nobly, so strenuously, if he had put to slumber his irritable conscience, his insatiable curiosity with current theological anodynes, Nietzsche might have been alive and mentally healthy to-day—and the world of thought deprived of a second Faust!

In "Also Sprach Zarathustra" he consciously or unconsciously vied with Goethe in "Faust"; with Wagner's "Ring," with Balzac's "Comédie Humaine," with Ibsen's "Brand," with Tolstoi's "War and Peace," with Senancour's "Oberman," with Browning's "Paracelsus." It is the history of his soul, as "Leaves of Grass" is Whitman's—there are some curious parallelisms between these two subjective epics. It is intimate, yet hints at universality; contains some of Amiel's introspection and of Baudelaire's morbidity; half mad, yet exhorting, comforting; Hamlet and John Bunyan.

Nietzsche then is a powerful critical mode of viewing the universe, rather than creator of a formal philosophy. He has set his imprint on all European culture from the dream novels of that Italian of the Renaissance, the new Cellini, Gabriele d'Annunzio, to the Pole Przybyszewski, who has transformed Nietzsche into a very Typhoon of emotion. The musician Heinrich Pudor has mimicked the master in his attacks on modern music; while Gerhart, Hauptmann, Richard Dehmel, Felix Dahn, all young Germany, young France is patterning after the great Immoralist—as he chose to call himself. Among the composers affected by him we find Richard Strauss, not attempting to set the individualism of Nietzsche to music—as many wrongfully suppose—but arranging, as in a huge phantasmagoria, the emotions excited by the close study of "Thus Spake Zarathustra." And a many colored piece of music it is, full of frowning mountains, fragrant meads and barren ugly waste places.

Nietzsche met the fate of all rebels from Lucifer to Byron—neglect and obloquy. With something of Heraclitus, of Democritus, of Bruno Giordano, of Luther in him, there was allied a sensitivity al-

most Chopin's. The combination is a poor one for practical purposes; so the brain died before the body, a warning to those daring ones who would transcend humanity itself. Guy de Maupassant and his *Horla* is another signal example. Yet with all his contradictions, limitations, cloudiness, aversion to the normal, his futile flights into the Inane, his word-weaving, his impossible premisses and mad conclusions, the thunder-march of his ideas—as Goethe would say—the brilliancy and polish of his style—the greatest German prose since Heine's—have insured Nietzsche immortality; as immortality goes among thinkers: fifty years of quotation and then—the biographical dictionaries. Friedrich Nietzsche is nevertheless, as Havelock Ellis declares, “a great aboriginal force”; perhaps the greatest in our fast dying nineteenth century.

#### PUDOR ON MODERN MUSIC.

“THE word ‘Klangfarbe’ is to a certain extent the answer to the question as to what is modern in music. It is borrowed from the art of painting, and what in music is called Klangfarbe the painters call color tone. The painter has such a sensitive feeling for color that he, as it were, hears it. He speaks of color symphonies, and the musician has such a sensitive feeling for tone that, as it were, he sees it, or, at least, can characterize by a color the tone of this or that instrument.” This may be called the text on which Heinrich Pudor has based an article on “Modern Music.” Till lately not only the public has regarded art from the point of view of the understanding in the first place, and only in the second place from the point of view of the senses, but the artists themselves have worked with the understanding, not with the heart, and the blood. Hence, in painting, we have historical painting, allegorical painting, genre painting; we have dramas to be read, allegorical sculpture, historical architecture, and contrapuntal, mathematical, theoretically affected music. The first art to return to nature was painting. Men deserted the studio for nature, studied light and color and discovered their charm. Other arts followed the same pathway, and music has not lagged behind.

The change did not take place simultaneously everywhere. The Scandinavians, who had been instructed by the mathematical doctrinaire school, were among the first to recognize the charm of nature. The French, who are more impulsive than intellectual, according to Pudor, were less inclined than the Germans to allow the sensual charm of tone to sink into intellectual speculation. But German music for a time passed into the hands of doctrinaires, into a style of counterpoint written for the eye and the understanding, not for the heart and the ear. The Germans tried to be as learned as possible, to bring into their compositions as much science as possible, while of the ear, the senses, the heart and blood, the feelings, they took no heed. To this tendency Johannes Brahms fell a victim.

Many of the heroes of German music, Herr Pudor continues, paid little regard to the question of instrumentation; Schumann, for example, was not a master of it, yet it is instrumentation that appeals to the ear, that insists on being heard, that insists on being felt, that is purely sensuous, and has nothing to do directly with the intellect, for instrumentation is concerned solely with the tone color of the instrument. Modern music with modern instruments makes us feel as if our ears and sense of hearing had just discovered what they had been unconscious of before, namely, what tone is, how it touches the ear and creates, awakens a sensuous feeling, not merely an ethical or an intellectual feeling. Intellectual speculation breaks down when the pure sense is appealed to. The air waves which carry sound, which charm, thrill, quicken our nerves, echo in our nerves and stir the blood, are purely physical. “This physical factor in our sensitiveness to sound

we have forgotten. Music has become almost a spiritual science; it has become unnaturally spiritualized, and forgotten its connection with the senses. It is with the physical factor of tone that instrumentation is concerned. Instrumentation is purely sensuous and physical. The quality of the charm which the tone produces on our auditory nerves is its affair. The harmony of the tone colors is the aim of symphonic instrumentation.”

The Russians, continues Pudor, were the first to conceive the value of instrumentation for modern music. It is Glazounow who says that the classical style has overlived itself and that the future belongs to the ballet. He vows that he will write nothing but ballet music. In Rimsky Korsakow everything is instrumentation. His music offers studies and sketches of instrumentation which remind one of the color studies of the impressionists. “He is the Degos or the Whistler of music.” His music is sensuous—physical, we may say; in this case we feel the taste of the tone on the tongue. With Rimsky Korsakow Pudor brackets Vincent d’Indy.

It must not be supposed that Herr Pudor in the above remarks rejoices to see music cease to be psychical and become purely physical. Far from it, the physical is a necessary preliminary condition for the psychical, and the modern, purely sensuous music is only a phase of transition. “We have unlearned the art of hearing; we compose only tone studies and studies in instrumentation. The spiritual will return, but we must first create the modern body before we can think of the spirit which that body creates. Art is feeling. From feeling it is born, and to feeling it returns. But latterly it has been wont to turn to intellect, and to be born from the intellect and understanding. We must now hear tone sounding in nature. To conceive the works as feeling, that is the task of our time.”

#### Emperor Receives the Saengerfest Delegates.

[BY CABLE.]

SEPTEMBER 1, 1900.

Wissner, Claassen and Saenger cordially received by the Emperor. His Majesty very enthusiastic over the Brooklyn Saengerfest. To-night there will be a reception to the delegates by 2,000 singers.

MESSRS. OTTO WISSNER, Arthur Claassen and S. K. Saenger were appointed by the Northeastern Saengerbund as delegates to go to Germany and convey to Emperor William the thanks of the “bund” for his handsome prize, awarded at the recent Saengerfest. The Emperor was also presented with a book containing the songs sung at the “fest” engraved on silk. The volume was handsomely bound.

In the presence of the Emperor, nine Berlin singing societies sang “Das Deutsche Lied,” the prize song at the Brooklyn Saengerfest for the Emperor's trophy. The Berliners invited Arthur Claassen to conduct the singing. Mr. Claassen was the conductor of the Saengerfest. S. K. Saenger is the president of the United Singers of Brooklyn. Otto Wissner gave, as many will recollect, the three pianos awarded as first prize in the three classes.

THE cable to this country announces the appointment of Cardinal Steinhuber as Prefect in Rome of the Congregation of the Index. Cardinal Steinhuber is one of the radical members of the Cardinalate at the Vatican, and it is believed that his appointment will affect the music in church choirs throughout the Roman Catholic congregations of the world. At any rate, the choirs singing operatic airs will probably be obliged to change their directors. It is reported that the churches in the United States will particularly be made to feel the purposes of the new appointee.



#### Street Symphonies.

From the Pall Mall Gazette.

[In the discussion going on in a contemporary regarding street noises it is contended that those who cannot bear them are mentally degenerate.]

The noises of the street, my own,  
The noises of the street for us!  
Mixed melodies of varied tone.  
They make a lyric treat for us.  
When raucous costermongers bawl,  
Or brass bands bray horridous,  
If there's a bliss that cannot pall,  
'Tis they confer that bliss on us.

The noises of the street, my dear,  
The noises of the street I sing.  
They soothe the mind, enchant the ear,  
And so with joy replete I sing.  
Oh! sweet when, solacing our souls,  
Street vendors wax uproarious!  
And when the grand street organ rolls  
Its clangor forth, it's glorious!

The noises of the street, my love,  
The noises of the street at night!  
Around, below us, and above.  
They make time fly full fleet at night,  
What liquid raptures issue from  
Their throats, my love, you'll grant if on  
The roof, unto the tuneful Tom  
His lady pour her antiphon.

The noises of the street, my life,  
The noi—, but with respect to them,  
They all are—dear, the rumor's rife—  
Degenerates who object to them.  
So loudly shall their praise be sung  
By you and me at any rate,  
To show that we are not among  
The mentally degenerate. —P. M. G.

THERE are several weeks every season when music, or the discussion of music, or musicians and their doings, is as scarlet to a bull. I suppose the heat, hay fever and nerves are the causes of this singular madness.

And then the noises of the city; those frightful conspiracies against silence! New York is the noisiest place in the world; London is a mere village compared to it in this respect, for where London rumbles New York roars and crashes. Here, too, the piano-organ splits one's ears, and what with street reparations and electric cars I don't think the man of nerves is to be envied.

\* \* \*

Perhaps I may end in sympathy with those men of the quill who hated music. Milton loved it; that we know, for his works abound with reference to it. “At Solemn Music” contains lines not to be forgotten. Dryden also wrote of “The Heavenly Maid;” but Pope, Swift and Johnson loathed it. Above all, Dr. Johnson. I can see the portly old man, battered wig on head, sitting at the opera listening to a modern symphonic work of the explosive school. The grumpy doctor elevates his shoulders, wriggles ponderously, and then, turning to Boswell, remarks in loud tones:

“Pooh, pooh, sir! The man is stark crazy. Send him to Bridewell. That's where he belongs.” Then he stalks solemnly out of the building, not forgetting to count and touch all the pillars he can, for Johnson, too, suffered from the “number mania.”

\* \* \*

In my present mood I could not blame the worthy lexicographer for being cross. Nor do I blame gen-



tle, witty Charles Lamb curving his delicate nostrils in disdain at the mere mention of music. Why should Keats, Shelley and Tennyson have loved music? Why should Swinburne care for it? These men have made immortal music on that subtle, sonorous and flexible instrument, the English language.

Robert Browning, it is a commonplace to repeat, loved the art, and in his "Abt Vogler" and "A Toccata of Galuppi's" wrote of it as no one ever could. The purple prose of De Quincey is itself music, full of glorious harmonies and rhythms. Browning compared to Dante Gabriel Rossetti seems harsh, for in the latter's opium-haunted dreams there is the far off land of the musical mirage, the land you are journeying to, but never reach. Rossetti's sonnet, in "The House of Life," called "The Monochord," almost realizes the impalpable essence of tone. It is decadent verse, but of a great charm. To read Verlaine, Mallarmé, Huysmans, Kahn, or any of the latter day Baudelaires, is to know how much music enters into the scheme of their poetic work. It is as if the soul of Chopin had lived on, but in verse, not tone.

\* \* \*

The older men in French literature disliked music. Alphonse Daudet, Théophile Gautier, Victor Hugo, De Banville, Balzac—who, nevertheless, wrote wonderful things about it—and Emile Zola, all were bored by music. Charles Baudelaire, the French Schumann, understood music and musk, loved odors, colors and tones, and Delacroix, the painter, as well as George Sand, worked better when listening to Chopin improvising at the keyboard. Henry James has a cultivated ear, and Edgar Saltus is too much saturated with color and rhythm not to enjoy a dip in the symphonic ocean. Chopin and Wagner are his delight.

\* \* \*

Many honest men, despite Shakespeare's dictum, do not love music. George Meredith has no terms harsh enough in his whimsical vocabulary with which to condemn the piano. I have quoted them often enough for you, and when violently atrabilious I approve of them. Why shouldn't the twentieth century invent an art by which we could hear with our eyes? A sort of sublimated Pain's pyrotechnical sky symphony! I fancy that I had better go to some hinterland, where the only noise is made by the rustling leaves, or when some frog croaks to its mate in the mud.

\* \* \*

Yet if Chopin had not chanted and Shelley had not sung, how much poorer would be the world today? But that is no reason why school children should all allured to scream:

Life, like a dome of many colored glass,  
Stains the white radiance of eternity,

or that misses in their teens should murder the nocturnes of Chopin.

Let there be a supervisory board of skilled guardians appointed by the State, and to them intrust the keeping of all beautiful music and verse; then let the profane, the vulgar and the envious gapers be warned off to other more congenial pastures, where they may fatten on Mascagni and Kipling.

\* \* \*

I agree with Louis Ehlert in his refusal to drink wine with the man who admired Kalkbrenner, Hummel and Dussek. He might have added Meyerbeer's name to the list. What a wild upsetting of idols, now on popular pedestals, will take place some day. We are such cowards in our opinions, fearful of disagreeing with patented criticism. We worship what was, tolerate what is and shrivel with terror before what may be in art!

\* \* \*

And consider the Netherlands school of music, with its monsters of contrapuntal invention, now in

dusty oblivion, or else so distilled, so quintessentialized as to be almost unrecognizable. Yet this complex learning is not lost; it appears in the music of Bach, in the music of Richard Strauss. Where are gone the numberless operas of the French, Italians and Germans? Lost forever—that is, lost unless some active and inquisitive modern composer, in search of a theme, goes burrowing after them. Perhaps we hear more ancient music than we think we do; perhaps all art is, no matter how original, but the insignificant elevation of a head over the past. Bach stood on someone and Beethoven stood on Haydn and Mozart. Wagner simply grabbed everything he could, and so does Richard Strauss. Even innocent, archaic Dvorák, who chases Bohemian tunes like butterflies in a meadow—even Dvorák, does not disdain the aid of Schubert's shoulders, does not stop up his ears when Wagner is played.

Of all the literary men Heinrich Heine wrote the most sympathetically, with the most charm. He understood Chopin, he suspected Wagner and he exposed Liszt—but in wonderful prose and in the liveliest of humors. Some day I shall write of Balzac and his "Gambara;" it is a story that marvelously anticipated Berlioz and Wagner.

\* \* \*

I have been asked to relate how I came to join the Calomel Club, that joyful retreat of artists, newspaper men and loungers. I will now do so. I confess that it was not without fear and trembling that I accepted Philkins' proposition to join the club, a club at that time entirely composed of critics. But Philkins was obdurate. I was put up for membership, and, of course, was blackballed. The only white ball was cast, purely as a matter of courtesy, by Philkins himself. Well, what could I expect? Fresh from the wilds of Jersey, I yet had the presumption to write on a variety of topics in the *Galosh Gazette*, and, saving a few hundred dollars, came to the city full of vanity, hopes and pie.

It took me just three days to secure a position for nothing a week and expenses on the *United Piano-makers' Curriculum*, a journal published three times a month and once the other month. My mordant pen soon won recognition for me, and by industriously cultivating the acquaintance of the principal music and drama critics I was allowed the privilege of attending the small fry concerts, while my elders sat in adjacent cafés and condescendingly corrected my copy as they sipped their Pilsner.

Ah! those were happy days.

\* \* \*

I remember well the motley crew. There was Jetsam, a tall, lanky man, who wrote about music as a fellow would saw Jersey pine knots. Then Flotsam—well, Flotsam was a funny fellow. He hated music and industriously abused every concert or operatic performance that he attended. He was very short, very fat, gurgled when he laughed, and was vitriolic in his writings. Slumpkins was the idealist of the party. He hated the classics, raved only about the new men, and was very ugly. His chum, Aronstein, was of the "choosing" race—as he called it. The two fought every night like fiends. Then there was Philkins, dear old Philkins, who wore whiskers and never had an opinion. One bond united the band; they all hated work.

\* \* \*

In secret I think that Philkins liked work, but was too proud to acknowledge it. He was, besides, fond of the phrases "esprit de corps" and "noblesse oblige"—whatever the boys said to him was law. Altogether it was as neat a band of assassins, sluggers and sandbaggers as one could find outside of the Carbonari. Yet principle prevailed, for the "taint of commercialism"—horrid words in the land of Jay Gould!—had not touched the crowd. Everything was art for art's sake, only it was the "art of killing, inherent in criticism."

To say that I was proud to be a servitor of this band but faintly expresses my mental condition. I shall never forget that glorious night in April when I wrote my first concert criticism and handed it to Philkins for correction. I saw him start, flush and then blush. I sat on briars. He smiled a little, then handed my copy to the solemn conclave. One by one they read until it reached Jetsam. He seriously perused, and, taking his pipe from between his yellow teeth, said in surly tones:

"Damn rotten!" Then I knew that it was good, and when I reached home my over-soul fainted.

\* \* \*

Next morning my "stuff" appeared in the *Kazoo*, and I read it with mingled pride, pleasure and pain. There was much to find fault with; that is, I thought so, but if the august body passed on it, why should an humble mortal from Jersey presume to be hypercritical?

It was an ordinary concert criticism, and ran this way:

Perhaps the management of the Contarini Concert Company labors under the delusion that this city is Chicago. No, good people, this is the city of New Yale; Chicago is farther west and is built on a muddy swamp. It is sometimes called the City of Boreal Belches, because of its windy environment. Having cleared up your mind on this point let us call your attention to the fact that your title is misleading. You call yourself the "Contarini Concert Company"; you may be "Contarini," and you may be company, but "Concert" you are not. Disconcerting we should say. Aha! Signorina Contarini hasn't lungs; she has a bellows concealed about her person, with which she industriously pumps the breezes into her *fortes*. This gives her tone, a tornado-like quality that lifts the roof, likewise the hair of her auditors. She is no longer young and never was pretty. Her father—or grandfather(?)—Signor Andrea Contarini, had far better shovel sand against the tide. He is altogether too strong in the wind and limb to be anything but a sprinter. If he discounted his breath five yards in a hundred yard dash, his breath would beat him, nurtured as it is on garlic and whiskey. The pianist, Ercole Contarni, began life as a blacksmith. His touch is forceful and his cantilena sooty. He could break out of any death house in the country with his fingers, which he could use as ice-picks. The violinist, whose name we cannot recall, was drunk, but played well. The harpist forgot to put wires on her instrument, so she was forced to play *pizzicato* on the sides. The Contarini Concert Company appears this evening in the Atlantic before a large body of bearded but intelligent waiters. No children or dogs admitted.

I confess that after soberly reading this criticism it seemed unnecessarily cruel, its humor forced and altogether in poor taste. But I won my spurs with it, and I soon began to swallow when my confrères drank. The Calomel Club was started about this time in New Yale, for which no one was eligible unless he belonged to the daily press. It was composed of book critics, art critics, music critics and critics of the drama, and it drank up more liquor than any two clubs in town. After a "first night" at the Calomel ambulances would be sent to carry away the wounded. No fighting was allowed in the clubhouse proper, but the cellar of the kitchen was occasionally used by those who wished to absolutely clench their arguments. It was a great club.

\* \* \*

I began by telling how I was blackballed by the Calomel. It was just what I knew would happen. I didn't care, for I went there every night, enjoyed all the privileges and had no dues to pay. You see I was a very handy man. If the boys were sick or wanted to loaf and "invite their souls," they simply called on me and I did their work. I was a rapid writer and could write about anything, for I knew nothing; so I wrote with an unblinking freedom and ease that was secretly envied me by my superiors.

\* \* \*

One afternoon as I sat in the bow window of the Calomel sipping an absinthe cocktail, Slumpkins came down and said:

"Deah boy, do me a favor?" "Certainly." "Write up the Paterna concert to-night for me. Now do,

that's a good fellow. Make it spicy and give the Bach numbers particular fits."

I never had particularly cared for Slumpkins since the day I overheard him call me "a hose," yet I assented. He effusively thanked me and ordered another *frappée*. I took it.

As I sat admiring the delicious mother-of-pearl hues in my glass, a clap on the shoulder shattered an \$18 a week and love in a flat dream. It was the hand of the athletic Kaustic, the drama critic, who awoke me.

"How de do, old man?" said he. "Quite well," quoth I. "Can you do me a favor! To-night 'A Mad Marriage, or the Curse of Shanghai,' is to be put on at Wallack's. Do it for me, dear boy! Half-column. Don't say no. Here are the tickets. I've ordered you another drink." He was off before I could explain; but the other drink came. I took it.

It was my third absinthe, and I felt quite at ease with myself and the world. A club servant came in with a note. I tore it open and found two tickets, with a request from my friend, my dear friend, Tynte, to "do" the opening of the Academy picture exhibition this identical night, and also to order a drink on him at the club. I ordered two and drank them. Then I went home and thought. Of course, I fell asleep; I always do when I think.

I awoke. It was 8 o'clock, but my brain was clear and my mind made up. I rang for absinthe, pen and paper, and for an hour I wrote like a demon. Then I walked to a messenger office, sent three letters to their respective addresses, and took a car to the Calomel. I found a lot of the members who stared at me, so I thought, but I stepped high and watched my gait, so that I managed to reach a seat without confusion. I stuck to Pilsner, and soon went home. The next day I awoke wondering if Sunday came every day in the week. I sent for the newspapers and eagerly sought for my notices. In vain; not a line could I find. Scared, I went out and bought later editions and the musical, dramatic and art departments. Still not a line could I discover. I became frantic. I rushed to the club. Not a soul was there, and, in deep despair, went down town to the newspaper offices; but the night force had departed hours before. I went home, took a cup of tea and tried to remember my work. Had I mixed matters as well as drinks? No, the well-worn phrases that I had used came back to me with force; even the brutal words I had used in speaking of the play; even the stiletto-like stabs with which I had punctured the fat vocal method of the meagre Paterna. The trouble then was not with my copy, but with the messenger service. I went out and inquired. That hope failed me, and all but distraught on my return I was given a letter bearing the Calomel coat-of-arms—"An ox rampant on a \$5 note gules." I eagerly tore it open and read:

Calomel Club, Tuesday, December 18.  
MY DEAR SIR—This is to notify you that you are elected to membership of the Calomel Club and that your first year's dues are abrogated by a certain clause in the constitution. You were put to the test last night and nobly did you withstand it. It was a triple ordeal. You wrote a dramatic criticism, art criticism and a criticism of music in your own room without attending any of the three events criticised. This proves to us your versatility and imagination.

We welcome you with open arms into the guild of critics. You are one of us.

(Signed) BOARD OF GOVERNORS.

P. S.—Of course, you understand that the performances never took place; we arranged the matter with the newspapers. It was an innocent deception and it has made you forever. We now await you with open arms at the Calomel Club. Come! *Gaudemus Igitur!*

I went.

## Paris "Herald" Announces Our Award.

THE following is taken from the Paris edition of the New York Herald of August 21:

"Mr. Marc A. Blumenberg, proprietor and editor of the New York Musical Courier, has arrived in Paris, and is stopping at the Hotel Bedford. THE MUSICAL COURIER has received the highest award in its particular section at the Exhibition."

## The Kaltenborn Concerts.

T O-NIGHT (Wednesday) a Wagner festival will be inaugurated at the St. Nicholas Garden by Kaltenborn and his orchestra, and the same will extend over to-morrow (Thursday) and Friday evenings. The patrons of these concerts have demonstrated a preference for "Wagner" that is astonishing, and so no reasonable person will find fault with the young conductor for making up his programs to satisfy those who are willing to pay for the music. The programs arranged for the Wagner festival nights are as follows:

WEDNESDAY, SEPTEMBER 5.

FIRST WAGNER FESTIVAL NIGHT.

Flying Dutchman.  
Overture.  
Sailor's Chorus.  
Spinning Chorus and Ballade.  
Tannhäuser.  
Overture and Bacchanale.  
Introduction to third act (Tannhäuser's Pilgrimage).  
Song to the Evening Star.  
March.  
Tristan and Isolde.  
Act II.—Prelude. Meeting. Love Scene.  
(Concert arrangement by W. H. Humiston.)  
Act III.—Introduction.  
English horn solo, Joseph Eller.  
Tristan's Vision.  
Prelude und Liebestod (Isolde's Death).

THURSDAY, SEPTEMBER 6.

SECOND WAGNER FESTIVAL NIGHT.

Parsifal.  
Prelude.  
Good Friday Spell.  
Flower Girl's Scene.  
Transformation and Closing Scene.  
Lohengrin.  
Prelude.  
Elsa's Dream.  
Lohengrin's Narrative.  
Mrs. Fine.  
Mr. Kaiser.  
Introduction to third act.  
Wedding Chorus.  
Bridal Procession.  
Die Meistersinger.  
Prelude.  
Walther's Prize Song.  
Violin solo, Mr. Kaltenborn.  
Prelude to third act. Dance of the Apprentices. Procession of the Mastersingers.

FRIDAY, SEPTEMBER 7.

THIRD WAGNER FESTIVAL NIGHT.

DER RING DES NIBELUNGEN.

Das Rheingold.  
Prelude.  
Song of the Rhine Daughters. Arrival of the Giants. Song of Fricka. Arrival of Loge Passing Through Niebeheim. Entrance of Gods Into Walhalla.  
Die Walküre.  
Siegmund's Love Song.  
Ride of the Valkyries.  
Wotan's Farewell and Magic Fire Scene.  
Mr. Veron and orchestra.  
Siegfried.  
Waldweben.  
Siegfried Awakening Brünnhilde.  
Die Götterdämmerung.  
Morning Dawn.  
Siegfried's Rhine Journey.  
Song of the Rhine Daughters.  
Siegfried's Death.  
Funeral March.

Miss Paula Biedermann, a gifted young singer from Chicago, sang at the concert last Sunday night "My Heart At Thy Sweet Voice," from "Samson and Delilah," and a group of songs by Bohm and Denza. Added to her sympathetic mezzo soprano, Miss Biedermann possesses an attractive stage presence and decided temperament. The audience received her cordially. Miss Lucy Madison Lehmann, a contralto, appeared at the concert Saturday night, and the other soloist for that evening was Miss Theodora Sturkow, a young pianist.

A large audience attended the 200th concert, last

Wednesday evening. The program published in last Wednesday's issue of THE MUSICAL COURIER was presented with spirit. The soloists for this anniversary concert were Miss Elizabeth Hazard, soprano; Hugo Schmidt, trumpet, and William Schulz, horn. Messrs. Schmidt and Schulz are members of the orchestra.

## The Street Organ Again.

Editors The Musical Courier:

A FEW more statements might not be out of place touching the artistic side in regard to the campaign against the street organs.

A certain paper of this city has been fighting against this movement to suppress them, arguing that they are the only means of "aesthetic" pleasure for the children.

However aesthetic this pleasure may be to the children, to anyone who has an ear at all for music it must be a great annoyance.

To begin with, they are too numerous. I have been where there has been as many as three organs grinding away at once within 100 feet of each other, filling the air with "harmony" with a vengeance. Then only about two or three out of every ten are ever in tune.

But to touch upon the artistic side of the music they play, let us take for example a certain march.

The first section will happen to be a double period, and instead of playing both periods they omit one, thus conveying a sense of unfinished.

Then the trio instead of being tuned in the key of the sub-dominant is tuned in the same key as the first part, very likely due to certain defects in the mechanism of the instrument, but which is foreign to the laws of harmony. Then in other selections the da capo is very often unplayed.

I am in favor of street music, provided we are not invaded with it at every corner, and not until the instruments can be made to play a selection in tune and in an artistic manner.

Very truly,

HARMONY.

## Mme. Von Klenner Returns Home.

LOOKING the picture of health, Mme. Evans von Klenner, the distinguished vocal teacher, arrived from Europe last Saturday on the steamer Minneapolis, of the London transport line. Madame Von Klenner spent ten weeks abroad, four of them in Paris and the remainder of the time in England and Wales. In Paris, where Madame Von Klenner has hosts of friends, she was royally fêted. Many luncheons and dinners were given in her honor. As published in THE MUSICAL COURIER at the time, Madame Von Klenner sang at a grand reception given by the American commissioners at the Exposition.

While in London Madame Von Klenner met a number of old acquaintances and friends, and these enabled her to enjoy every hour of her stay in the British metropolis. In Wales, the home of her ancestors, Madame Von Klenner rested, and incidentally heard some of the Welsh choral singing which all people love to hear.

Madame Von Klenner will resume her teaching next Monday at the Von Klenner School of Music, 40 Stuyvesant street. With the opening term Madame Von Klenner will have the able assistance of her husband as the instructor of languages. Captain Von Klenner, as many of Madame Von Klenner's pupils know, is a very accomplished linguist, applying the phonetic method, which enables a student to advance rapidly in the pronunciation and comprehension of French, German and Italian.

## Sibyl Sammis' Success.

Miss Sammis has finished her numerous Chautauqua engagements, the last being at the Mountain Lake Chautauqua, where she was engaged for one week, but was obliged to remain two, owing to popular demand. She is now resting in Polo, Ill., preparatory to the coming season. As a sample of her success at the Dixon Chautauqua, the following, from the Dixon Daily Sun, is published:

Miss Sammis made her last appearance for this season in the waltz song, "I Am Thine Forever." She was encored as usual and responded. Miss Sammis has been one of the great attractions of the assembly. She won favor at her very first appearance and has gained more every day. She has a voice of unusual range, sweetness and volume. The management are to be congratulated on having had her services. The attendance upon the assembly has been very highly entertained, and no doubt she will be a very welcome performer at any future assembly.

## American Violinist a Suicide.

Dispatches from Berlin announces the death by suicide of Arna Senkrah, a violinist. She was a Miss Harkness, and was the wife of a Weimar lawyer named Hoffmann.

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## SUMMER TERM from MAY 1 to AUGUST 12.

The sixteenth scholastic year begins Sept. 4 and ends May 1. Annual entrance examinations

Piano and Organ—September 18, 10 A. M. to 12 M. and 2 to 4 P. M.

Viola, Violoncello, Contrabass, Harp and All Other Orchestral Instruments—September 19, 10 A. M. to 12 M. and 2 to 4 P. M.

Singing—September 20, from 10 A. M. to 12 M.; 2 to 4 P. M. and 8 to 10 P. M.

Children's Day—September 22, Piano and Violin—10 A. M. to 12 M.; 2 to 4 P. M.



## Mme. Florenza D'Arona's Musical Novel.

**M**ME. FLORENZA D'ARONA'S work upon the voice, which she has been writing for some years, is to be preceded by a musical novel, called "The Sugar-Coated Pill." This book, which is near completion, will be published in October, and treats of five American girls, all vocal students of different teachers in Paris.

The reader is taken to the singing lesson of each and is privileged to derive the benefit equally with these students. Their Bohemian ways of living in Paris, their unique amusements, their struggles, privations, failures, successes, and their friends and love affairs, fill the book with thrilling interest from the first page, and are distinct from its musical value.

The story is said to be full of description of true characters and real events. A spade is called a spade, and the "pill" not only "sugared," but spiced.

Madame d'Arona lived many years in Paris during her youth and her last year's experience has revived her interest in the foreign welfare of the American girl, and she gives many lessons aside from the vocal ones which will insure the book's success from the very start. Mme. Florenza d'Arona will give her personal autograph to each of the purchasers of the first edition, therefore it must necessarily be limited, and those who want this book must send in their names before October. Applications may be directed to Madame d'Arona herself, 20 Rue Clément Marot, Paris, France.

### Edith J. Miller.

**M**ISS EDITH J. MILLER, Canada's favorite contralto, and now one of the leading singers of New York city, started on a six weeks' tour with her own company on August 20. The tour will extend from Winnipeg to Vancouver and Victoria; then down to Seattle, Tacoma and Portland; back through the Kootenay Country and home via the Crow's Nest Pass Railway, taking in all the cities and towns of importance en route. Their Excellencies the Governor-General of Canada and Countess Minto have been pleased to grant their patronage to the concerts to be given by Miss Miller and company. Miss Miller is an artist of rare talent, and wherever she has sung she has been received with enthusiasm. Although she is not well known in the States cities of the Pacific Coast, yet she is sure of a warm welcome, for a gifted singer can always command a hearing there. Miss

Miller has surrounded herself with an excellent support in the persons of Robert Campbell, tenor; Stanley Adams, baritone, and Miss Jean Forsyth, accompanist.

Miss Miller and the members of her company expect to reach the United States the second week in September.

Following are some of Miss Miller's press notices:

A truly beautiful woman, possessing a most lovely contralto voice. Miss Miller is not alone possessed of an exceptional voice, which she uses with much art and intelligence, but she has the soulful temperament of a born artist and a most attractive stage presence. Undoubtedly she is one of the most promising singers in the United States to-day.—New York Sun.

Miss Miller is a well trained oratorio singer, having studied this branch with Randegger in London. The voice is an unusually fine contralto, especially distinguished for its soulfulness. She sings with refinement and musical intelligence.—New York Times.

Miss Miller is an artist. Her voice is rich in quality, uniformly affective throughout an extended compass, and the warm hearted and the refined style exhibited in her singing spoke largely of hard and conscientious study in the best methods.—New Haven Evening Register.

Miss Miller won a decided triumph, in both the light and serious numbers. She has a very rich and mellow voice, very evenly developed throughout its compass, and generally well cultivated. Her expression is earnest, but free from exaggeration, and therefore satisfying and effective. Miss Miller was applauded and recalled during the evening with spontaneous enthusiasm.—Toronto Mail and Empire.

Miss Edith J. Miller, who supported Lady Hallé, possesses a rich contralto voice of great warmth and beauty of tone. There is something delightfully fresh and wholesome in the emotional depth she puts into her songs.—Montreal Star.

Miss Edith J. Miller, the beautiful Canadian contralto, sang her numbers magnificently. She possesses an unusually fine contralto voice of great range. She scored a great success.—Syracuse Post.

Miss Miller, who is one of the most promising artists in the country, made a decided conquest of Poughkeepsie lovers of music.—Poughkeepsie News Print.

Her vocalism was superbly sonorous and resonant. Miss Miller is by long odds the best contralto singer heard here for many years, and certainly the most accomplished vocalist.—Daily Tribune, Winnipeg, Man.

### George B. Selby.

This leading organist, pianist and teacher of Louisville, Ky., who has passed the summer among his musical friends in New York, returns to his home shortly, and will reorganize his musical enterprises at once.

Mrs. Henry Smock Boice will resume her vocal classes about September 15 at her studios, 138 Fifth avenue, New York, and 764 Greene avenue, Brooklyn.

## Echoes from the Saengerfest.

**A**ND now comes the startling announcement of a deficit in the finances of the recent Saengerfest. Herman Scheidt, the treasurer, and William Siebel, the financial secretary of the United Singers of Brooklyn, the hosts of the "fest," are busy with the final report. The Brooklyn Eagle in its published report of the trouble, commented as follows:

In a recent letter to Secretary Bernard Klein, Mr. Saenger, who is at present in Berlin, Germany, offered to return the \$300 he drew as commission for box seats sold in case there was danger of a deficit. It is to be hoped that this amount will suffice to turn the scale, but there is a general impression that the financial report, while undoubtedly correct in its totals, will never be fully discussed regarding its detailed items. There is not, of course, the slightest cause for suspicion of dishonesty anywhere, but careless disregard of pennies seems to have been a rule with most of the committees, and had the proceeds of the festival been larger than they were nobody would have raised a single objection. As it is, an investigation might result only in wholesale censures, protests and more dissatisfaction. The chances are that the report, "as it is," will be accepted and approved of by the delegates.

It has been learned that the United Singers of Philadelphia have resolved to refuse to pay the \$75 assessment levied for the payment of the gift to the German Emperor by the Northeastern Saengerbund, recently described in the Eagle. It is feared that this may be a signal for other organizations to do likewise, and in that case a new cause for discontent will have been created.

Added to the uncertainty over the accounts comes the rumor that the United Singers will disband. Three societies—the Williamsburg Saengerbund, the Central Quartet Club and the Olive Quartet, have already resigned. President Saenger has positively declined a renomination as president and the other prominent men who have been discussed have sternly prohibited the use of their names. The United Singers of Brooklyn include forty separate singing societies.

### Northrop-Johnstone Charity Concert.

Mrs. Elizabeth Northrop, the soprano, and Miss Martina Johnstone, violinist, with several others, united in a concert given for the Judson Memorial Children's Fresh Air Home, Rumson Road, N. J., the concert being such a success that the home will be kept open through September in consequence. Mrs. Northrop sang the Ardit waltz song, "Se saran Rose," minuet by Fairlamb, and "May Day." She was in good voice and made many new admirers. Miss Johnstone, as usual, played most brilliantly, imparting real Spanish dash to the Dance, by Rehfeldt, and her "Carmen Fantaisie," by Hollman, is always effective. Hobart Smock and Mrs. Joyce also participated.

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## Carlos N. Sanchez.

It will be welcome news to many musical New Yorkers when they read that Carlos N. Sanchez, the distinguished tenor and vocal teacher is about to open a studio here. Born in Cuba, of Spanish parents, Carlos as a boy removed with his father and mother to Spain. His early advantages were of the best, and in due season the youth was sent to Italy to study. He also studied in Paris. As a boy, Carlos had the rare honor to sing with the great Tamberlik. After a few years the aspiring young singer was fortunate enough to secure Llaneza for his teacher—a teacher, by the way, who was a direct pupil of Lamperti and Duprez. Putting himself at the right time under an able instructor, the young man emerged from the studio a singer, a rare, sympathetic voice, an irreproachable method and the artistic temperament developed to meet the exacting demands for a successful career. After several successful tours abroad, Sanchez came to the United States and sang in concert and opera with other famous artists. Shortly before his death the lamented Del Puente accompanied Sanchez on a brief tour. During the past summer Sanchez sang with unequalled success at four concerts with Innes at Atlantic City, and since his last appearance there has received from the popular bandmaster a flattering offer for a fall and winter tour. On account, however, of his plans for opening a studio in New York, Senor Sanchez was forced to decline the offer made by Innes.

In Baltimore, Washington and other cities south of Mason and Dixon's line, Senor Sanchez is well known socially as well as professionally. As a member of a distinguished family the singer-teacher found many hospitable doors opened to him. Whenever relieved of concert engagements, Sanchez devoted himself to teaching, and because of his success and special aptitude in teaching others to sing correctly, friends urged him to come to New York and establish himself as a teacher. When Senor Sanchez did finally decide to come here, the parents of several of his most promising pupils informed him that they would send their daughters North to continue their studies with him. There was a double significance to this indorsement. The mothers of some of Senor Sanchez's fair pupils regarded him not only as a teacher of superior ability, but their confidence attested his standing as a gentleman.

While Senor Sanchez will make a specialty of voice building, his own thorough training and long experience enable him to teach opera repertory, oratorio and the art of singing songs in five languages—French, Spanish, Italian, German and English. Having sung in Roman Catholic, Protestant Episcopal churches and in the synagogue, Senor Sanchez is familiar with all the music used in the rituals of these demonstrations. Senor Sanchez comes to New York equipped with the best credentials and testimonials. Subjoined are a few extracts from letters given him for the purpose of public indorsement:

MY DEAR PROFESSOR—Allow me to express my thanks for the progress made in the vocal studies by my daughter, Lilian, under your careful and patient instruction in the past term. I am more than pleased, and I hope you will return in September and resume your work, and make of her (which I know you can) what I so anxiously anticipate. Considering her youth, you have done well.  
Yours truly,  
HENRY F. PARKE.  
Armstrong, Cator & Co., 9 and 11 West Baltimore street, Baltimore, Md., July 11, 1900.

MY DEAR MR. SANCHEZ—I wish to express to you my gratification at Theodora's progress. I think you have done wonders for her voice, and when I consider her lack of training and of musical association when she went to you, I realize how painstaking and faithful your teaching has been. \* \* \* I shall always be most grateful to you for the pains you have taken with her and your skill and care in developing her voice.

With assurances of my esteem for you and Mrs. Sanchez, and many thanks for all your kind care of Theodora while she was your pupil, I am,  
Yours sincerely,  
(Signed) AUGUSTA OAKSMITH.

The Anchorage, Hollywood, N. C., July 9, 1900.

MY DEAR MR. SANCHEZ—Upon my return to Roanoke after an extended trip I find your letter awaiting me. I sincerely wish you every success in your New York venture, and I feel that if genuine



CARLOS N. SANCHEZ.

merit and efficiency as a vocal trainer will be permitted to play its proper part in your favor, you will take front rank among the musical instructors of New York. While my daughter Florrie, whose voice you so successfully trained, possessed natural advantages of an unusual character, her improvement under your excellent training was more than gratifying, and spoke volumes in your behalf as a successful vocal trainer. \* \* \*

Again wishing you every success, in which Mrs. Leary and Florrie join me, I am, dear sir, yours sincerely and gratefully,  
(Signed) P. C. LEARY.

Norfolk and Western Railway Company, Roanoke, Va., July 11, 1900.

MY DEAR SIR—It gives me very great pleasure to testify to the very able manner in which you improved my voice. I had studied under several other teachers before coming to you, but I can assure you I never met a man who was more thorough and conscientious

in his dealings with his pupils than yourself. Indeed, all I have attained vocally I attribute to you and your able instruction. \* \* \*

Sincerely your friend,

(Signed)

A. COCKMAN LEACH.

337 East Twenty-second street, Baltimore, Md., May 16, 1900.

MY DEAR MR. SANCHEZ—This being the close of the season, I desire you should know how highly I appreciate the valuable services you have rendered my daughter the past year. Her progress has been wonderful, even exceeding our greatest desire. I consider your method second to none, and your exercises for breathing and blending of registers are without a doubt perfect. Truly yours,  
(Signed) MRS. J. THOMPSON MITCHELL.

1904 Hollins street, Baltimore, Md., June 19, 1900.

MY DEAR MR. SANCHEZ—I have been intending for some time to write and express to you the gratification we feel in our daughter's success. Her improvement, recently, is really phenomenal, due to your most excellent method. Allow me to say that in your profession you stand "alone" in my opinion, both as teacher and vocalist. \* \* \*

Sincerely yours,

(Signed)

AGNES TURNBULL.

Baltimore, Md., December 9, 1899.

DEAR SIR—Having been under your instruction for the past twelve months, and having closely adhered to your method of teaching, I would deem it a great injustice were I not to acquaint you with the remarkable benefit I feel that I have received.

\* \* \* Most naturally, at the beginning I found the work very difficult, but owing to your masterful manner of presenting and your most excellent system of teaching, I was never for a moment permitted to feel discouraged.

\* \* \* Have received many compliments regarding my remarkable progress, which I gladly credit to the thorough and efficient course of instruction received from you. Adding to this the great physical benefit derived from your system of breathing, I feel myself many times repaid for my time, trouble and expense.

Very respectfully yours,

(Signed)

CHARLES R. WEIR.

1004 Cathedral street, Baltimore, Md., May 31, 1900.

Space will not admit of publishing more extracts from Sanchez's testimonials, and this is to be regretted, for all his letters are from people of high standing. The artist also has in his possession numerous newspaper clippings highly flattering to his own and his pupils' singing. After stating that Sanchez studied with Llaneza (a Lamperti and Duprez pupil) it seems almost superfluous to add that he teaches the old Italian method—the method which has created the greatest singers and preserved their voices until far into old age. Sanchez's singing is a fine example of this method, and has gained for him the confidence of the cultured classes in the cities where he has lived. Himself prepared to sing in some thirty operatic roles, and an extensive oratorio and concert repertory, the artist believes that he will find in New York a bigger field than elsewhere. Greater New York and the nearby cities of New Jersey make this a community of 5,000,000 people, and surely with such a population there must be plenty of room at the top for a teacher and artist of Sanchez's antecedents, education, experience and skill.

### "Music and Musicians of Chicago."

FLORENCE FRENCH has gathered and compiled a book which ought to interest all musicians, especially of this city. "Music and Musicians of Chicago" contains an account of the progress and development of this city along musical lines, with short biographies and good photographs of all musicians of any note whatever in the city. Moreover, it contains extended articles on organizations and art buildings. This is the most concise history of music in Chicago that has been issued for some years. ("Music and Musicians in Chicago," by Florence French.)—Chicago Times-Herald.



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## Porcupine Stew

Tried by Tourist Elson in the Maine Woods.

BASS ROCKS, Gloucester, August 23.  
How happy is the blameless critic's lot,  
The world forgetting, by the world forgot.

At least during the summer season, when the singers cease from troubling and pianos are at rest. But at Asbury Park, where I first sought repose, intermingled with lectures, this was not entirely the case, for the music at my hotel was well nigh continuous. There was a flute player, who tooted "Then You'll Remember Me," without accompaniment; there was a cornetist, who played "The Last Rows of Summer" in the same unadorned state, and the band at the bathing pavilion, across the way, confined itself chiefly to "The Holy City."

It was at a bathing pavilion, farther down the street, in Ocean Grove, that I was informed that Sunday baths were sacrilegious. But Asbury itself allowed cleanliness and godliness to consort together even on the Sabbath. I found a sort of new Jerusalem upon the beach; a shout of "Ikey is drowning!" would have caused a widespread panic.

Some of the citizens saw to it that I did not get too thoroughly impregnated with the odor of sanctity, and a fishing party which went to Barnegat Point was not very different from other fishing parties which are not out for a fish record; that is to say, we fished with baited breath, and occasionally with baited hooks.

It was as well that we had a day upon the cool waters of Barnegat Bay, for soon after this the New York city thermometers began to blow their tops off, and the heated spell crept even into the sacred domain of Asbury. To lecture with the room at a temperature of 95 degrees is very similar to taking a Turkish bath (although cheaper), but thanks to the thoughtful schedule of hours prepared by E. W. Newton, the national summer school suffered the minimum of discomfort, even during the midst of the heated term. At Asbury the chief event of the day is the evening parade along the broad board walk. Here one may see considerable dress and watch the summer girl as she bewitches the elusive young man; yet Cupid's archery is somewhat interfered with by the Asbury Park police, who are armed with electric lights, with which they search all dark corners, and at about 10:30 p. m. Philemon and Baucis, and 'Arri and 'Arriet are requested to leave the beach.

It is a most orderly crowd, and even an unprotected female need have no fear at Asbury.

What strikes the stranger at Asbury most forcibly is the number of hotels. Rows of great caravansaries, built of wood, yawn everywhere for the summer boarder, but it is impossible to imagine enough of him to fill them all; possibly the landlords board with each other, and try to make a profit that way.

The bathing is glorious all along the Jersey coast. The great rollers come in with quadruple force, and are of at least double the size of any I have seen upon the New England coast, except upon outlying islands. Some fair bathers tried to diminish their power by swallowing part of the billows, but the attempts were not a conspicuous success.

At Asbury a certain part of the beach is set apart for colored bathers, and there is generally a good crowd of lookers-on in the late afternoon, when the hotel servants take their dip. I was rewarded during my watching here

by seeing a ducky turned head over heels and become waterlogged.

I enjoyed the spectacle, for it was the food-bringer of my own table at the hotel! They called him a "waiter," but this was irony, for it was I who was the waiter; his imperturbable and constant "adagio lento" made me propose to alter the old proverb into "All things come to him who waits—except the waiter."

\* \* \*

It was a sharp contrast to go from the crowds and gayety of Asbury directly to the woods of Maine, yet the pendulum of my vacation took me from the one extreme to the other. The trip to Bangor, via the Boston and Bangor boat, was one of the most picturesque imaginable; take away the legends and the castles, and the Rhine itself is not more beautiful than the Penobscot.

From Bangor to Foxcroft and Dover (twin villages in a closer contact than the twin cities of Minnesota) the trip was not so wonderful in scenery, but from the latter place we were carried to the beautiful camp of Hon. Wainwright Cushing, on Lake Sebec, and here we found ourselves far from the reach of postman, publisher or printer's devil. Densest woods on every side, with game in abundance. Our party started a bear, saw a beautiful deer, killed a porcupine, caught salmon, black bass and pickerel, found mushrooms, and began to come down to Mother Nature in good earnest.

In pursuit of our gastronomical studies we ate the porcupine! One could fit Coleridge to the occasion:

Heaven save thee, Ancient Mariner,  
From the friends that make thee whine!  
Why look'st thou blue?  
In dumping stew,  
I ate the Porcupine!

The Ancient Mariner's albatross would have tasted as well, I think.

Henri, most smiling and optimistic of guides, assured us that there was no better food than the porcupine stew, and after he had removed the skin, with its editorial outfit of an armory of quills, we stewed the animal under his direction.

I noticed that no one asked for a second helping; it was as with the gentleman who betted that he could eat a crow. After his first plate of the viand he said: "I can eat crow—but I don't hanker after it!" But the salmon! the pickerel! the chowders! that is a Kipling—"other story."

\* \* \*

One day we went up the lake to the little town of Sebec. I was fascinated by the place the moment I set foot in it, and wished that Washington Irving could have seen it and written it up. It is a modern example of Sleepy Hollow—a place that has seen better days, and is now dreaming of its past. A glorious avenue of elms opened upon us at the water side, but this led up to no great portico, no lofty mansion, but was fringed with pretty cottages with house gardens. A large building that came next seemed ominous of commercial prosperity and manufacture, but it had been empty for years; it was the old woolen mill—long since abandoned. One dwelling house with great elms before it told that a single well to do magate remained in his native Sebec. An old mill there was, a cemetery that might inspire a modern Gray, and a modest inn. At the last named we dined, and heard some of the annals of the place.

It was as natural to find quaint people here as to find trout in a mountain stream. One anecdote of a village feud is worth preserving. G— and D— had been

friends for many years when accident drifted the former into getting subscriptions for a certain journal. D— met one of the subscribers, and by expressing an adverse opinion of the paper lost the canvasser his customer. The result was that the two friends ceased all communication with each other.

For thirty years they maintained mutual silence; finally, now two old men, they met in the village store. "Look here, D—," said the ex-canvasser, "we're both old men now; it was a small matter anyway; let's call it off." "All right," said the other, and for a few minutes an amicable conversation ensued. Finally thoughts of the lost subscriber began to revive and boil in G—'s mind, and he burst out with: "But I must say you were meddling in what was none of your — business!"

The other retorted, and in five minutes the old quarrel was on again, fiercer than ever.

They left the store, and never spoke to each other again during their lives.

\* \* \*

On our way back from Sebec to the camp we passed a pretty little cottage half hidden under the birch trees that grew to the water's edge at the upper end of Lake Sebec. I was told that a musician had built it, a gentleman named Millaire (with a strong accent on the last syllable); I did not recognize the name, but, when I was told that it was a member of the Boston Symphony Orchestra, I determined to have at least a look at the occupant; so the boat was headed near shore, and I gave Siegfried's horn call as loud as I could. Instantly there came out, not the dragon, but Pierre Mueller, our well-known trumpeter, and soon emitted shouts of recognition. Visits were exchanged, not in carriages, but in canoes or in tiny steamboats, and we had jovial reunions out in the woods.

The canoeing was new to me, but, after I had overcome the feeling of being a 210 pound fairy floating on a rose leaf, I became somewhat at home in the graceful craft.

\* \* \*

Lake Sebec is for all the world like one of the Scottish lochs, in the Trossachs; even the effect of Ben Lomond towering over the loch was reproduced by a majestic mountain called Boarstone, and back of this the slate mountains and other more distant ranges grouped themselves in a semi-circle.

Our Frenchman, Henri, guided us to the nooks around the lake where the fish where most at home. It is a grim sarcasm that Henri, with a line attached to a saplin, should have caught more fish than others in the party with a properly scientific rod and reel, but in the interests of history the humiliating fact must be recorded. Perhaps this was because he occasionally "made the band play," as he called it, but this celestial music was simply evolved from a bottle which he carried, and which seemed to break one of the statutes of the State of Maine.

Yet that same statute is one of the judicial farces of our country. Bangor, for example, is said to contain 200 barrooms (I must emphatically state that I give this from hearsay, not from personal investigation), and even the little hotel near Willimantic, at one end of the lake, was raided while I was at Sebec, and the proprietor fined \$110. I was informed that his main stock of liquor was not taken, and that two seizures and two fines per annum were about the average license fee in the Prohibition State.

\* \* \*

A run up to Moosehead Lake by the Bangor & Aroostook gave us a sight at more picturesque scenery, as fine as anything short of the Alps, the Carpathian Hills and the Nor-

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wegian fjords, that can be seen in Europe, and the boat ride to the Mt. Kineo Hotel was an added pleasure. The splendid hotel in the midst of the wilderness is too well known to need description. The fishing here has been phenomenal this year, and has continued later than usual. The only discomfort about it is the necessity of getting up at about 4 a. m., for the fisherman's proverb runs: "The early fish catches the worm."

\* \* \*

I had an interesting chat with Game Warden Nichols at Kineo. He tells me that both deer and moose are increasing in Maine, thanks to game laws that are by no means a dead letter. In fact, I believe that the open time for deer may soon be extended, for they are getting so numerous that many starve to death in the winter, their "yards" (paths broken in the snow and kept open by them) not being capable of affording support to the constantly growing herds. There will be great hunting in the woods this October, if one can be hard hearted enough to kill the gentle and beautiful creatures.

I left the inland part of my vacation with deep regret; nowhere can one find pleasanter hospitality than in Maine, and I must have a remnant of the Teutonic tree worship within me, for I am ever ready to sing with the German, "Willkommen Mein Wald." But the later part of my outing finds me on the outer side of Cape Ann, ready to chant, "Thalatta! Thalatta!" with the Greeks. The twin lights of Thacher's Island, once called "Thacher's Woe," gleam at me every night, the Atlantic surf sings me a slumber song at eve; the cries of the golfer (most of which I regret to say, are not fit for publication) awaken me in the morning, and I can gratefully say, truly my lines have fallen in pleasant places! The lights aforesaid move me to add a little rhyming:

Wide, wakeful eyes that look out o'er the sea!  
They note the billows at their treacherous play,  
They watch the fishing schooners sail away  
With sound of careless mirth and revelry,  
And gaze, foreboding, o'er the tranquil sea.

Deep, thoughtful eyes that guard the dang'rous tide  
The winter's spume, the summer's lazy swell,  
Pass in their turn the sleepless sentinel;  
"The shore is granite, and the ocean wide!"  
Unceasing say the eyes that guard the tide.

Blank, staring eyes, the vacant eyes of Death.  
The sailor groping through the swirl of snow,  
Sees the veil rent, and looks on Thacher's woe,  
Whispers a half-formed prayer beneath his breath!  
And goes to meet those staring eyes of Death!

Soft, tender eyes, the loving eyes of Home  
The south-bound skipper, in the length'ning nights,  
Sweeps the horizon line for Thacher's lights.  
No stars so welcome to him in the dome  
As those twin-lights, the loving eyes of Home!

—Louis C. Elson, in Boston Daily Advertiser.

#### Madeline Schiller's Enthusiastic Pupil.

AMONG the young Americans who went to London to study with Mme. Madeline Schiller was Miss S. E. Sears, a granddaughter of Capt. Joseph Nickerson, late president of the Atkinson, Topeka and Santa Fé Railroad. Miss Sears is one of Boston's cleverest amateurs, and her enthusiasm over her distinguished teacher's method has induced her to return to the United States in order that she may continue her lessons during Madame Schiller's stay here. Miss Sears has studied abroad with able masters, but she made her preference for Madame Schiller known to her family and friends when she proclaimed her "an inspired teacher."



### From London. All the World One Country.

AUGUST 21, 1900.

I HAVE discovered one thing about Englishmen; it is, that they are not nearly so "phlegmatic" as they are reputed to be. On the contrary, there is an immense resource of sensitiveness, emotion, even enthusiasm, in the English nature. But this is all subservient to a peculiar sense of native dignity, of which we Americans know nothing. Resistance is their ideal of manliness. Self-control being the essential of resistance, this is cultivated from childhood. All exhibition of sentiment is held to be weakness. The softer feelings are thus pushed back and hidden, dwarfed maybe in some cases, but by no means absent or dead.

This accounts, too, for an apparent "slowness" in time of pressure or crisis. An Englishman absolutely refuses to be hurried. He abhors all flightiness or hysteria, and would prefer to suffer loss rather than seem flurried or pushed or excited or "Frenchy." The more the circumstances call for excitation and exuberance, the more stubbornly does he call upon himself to withstand, and stand up, and face without flinch, the situation. This aptitude becomes habit, second nature, character if you will, but not to the exclusion of the softer feelings except in appearance.

\* \* \*

Amid the immense richness of ornamentation which thickens the commercial strata of London, one must ever wonder at the absolute lack of charm in it all. There are immense parks and gardens and squares, a great show of small gardens about the cottages in the suburbs, no end of "window box" decoration; but in it all not as much charm, warm, drawing, seductive charm, as in one "sentier" of the Bois de Boulogne at Paris. The landscape gardeners do not know how to plant trees. There is a woful lack of that "bewildering grace" in the flower arrangement, and the whole thing is destitute of that element of surprise which goes to constitute fascination. They know the laws of "value," but not of line or of color, and still less of that subtle and bewitching science called art.

\* \* \*

The English mind is seriously intent upon its business, with a dogged determination to hold its own and lose nothing of what has already been gained. Competition, American and German, drives them to this. They are compelled to be systematic, attentive, forceful, and instinct has no objection. The French mind is not seriously on business at all. It is part on women, part on art, the rest on amusement. There is no system, no plan, no organization, no forethought. Their mind revolts against the thing called "business."

\* \* \*

English ladies do not know how to sit in their carriages. They sit down, almost lie in them, as in Turkish bath chairs, or in bedroom lounges. They cover themselves all up, up to the bosoms, most ungracefully, with carriage cloths, as with a bed quilt, and wear big shade hats or sailors, not at all suitable for carriage wear. What a difference between the style and that on the Champs Elysées!

\* \* \*

Speaking of "street music noises," there are others. For instance, a news vendor of the mid-city districts was charged yesterday on a warrant with calling out

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SIEMENS, . . . Pianiste  
VOIGT, . . . Soprano  
BAUER, . . . Pianist  
PRESTON, . . . Contralto  
MILLS, LOTTA, . . . Pianiste  
OVERSTREET, . . . Basso  
RIEGER, WM. H. . . . Tenor  
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SHAY, JESSIE, . . . Pianiste  
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newspapers, to the great annoyance of the inhabitants of the quarter, one of whom took the initiative of prosecuting the offender.

It seems that the inspector appealed to had already received six different complaints on the same score, while some hundred people came forward to testify to the exceeding annoyance caused them.

"These hideous noises," cried one, exasperated, "should be prohibited by the city, as might any other nuisance distracting to nerves and injurious to health!"

\*\*\*

Another noise which is extremely annoying here is that of the various street carnivals and other begging bands, really or ostensibly organized for the relief of "our brave defenders and their families," &c.

The most rocky instruments "playing" the most meaningless noises troop along the streets (usually the skirts and suburbs), heading a motley gang, as one might see in "Irishtown" with us on the side track of an election. Tramps, ragged urchins and negative creatures of all sorts, bearing wooden boxes with slits in the cover, and the inscription "authorized collectors," go roaring and bellowing and shaking their boxes under the noses of all passers-by, regardless of "sex, color or condition of servitude"—and in the name of patriotism! One could bear the annoyance of dust and din and accosting but for the nondescript "music" which makes day hideous and to which that of any of the street hand organs is welcome and agreeable. As if to characterize the "benevolent society" still further, a policeman or two accompanies them in their improvised wanderings. A down-at-the-heel donkey cart usually bears the "band," and a "standard bearer" carries the traditional tin cup on top of his staff,

which he assiduously pokes into balconies and open front windows. Voila! encore, one of the horrors of war!

\*\*\*

A mild but unmetropolitan type of "noise" in London consists in the singing of hymns in the open air on various street corners, two or three times a day on Sunday, by various religious sects and unions. All over the city, in the hushed and tranquil suburb as in the city's centre, "hushed and tranquil" also on Sunday, does one come across these curious gatherings, self constituted; people more or less discontented with the creed and ceremony and division in the regular churches, but yet who cannot decide to unite among themselves outside of it. They bear all sorts of curious names, more or less derived from their particular point of divergence from conventional standards. The half dozen leaders are usually in some sort of uniform—a green collar here, a red band there, a white cuff and cap elsewhere, and even there are those who wear surplice and robe. Most of them have a curious sort of musical instrument, a cross between a little organ and a concertina on stilts, which one of the number manipulates standing up, while another "starts" the hymn, the crowd, quiet and concentrated, singing it with more fervor than science. Three and four miles out of the city, after the streets have become lanes and the shops homes and fields, may these strange worshipers be found out doors, as in Druid days, before spire, pulpit or organ loft were known. They are entirely separate from the "Salvationists," who, having "houses" in all sorts of shops, barns and churches, would doubtless scorn to own them.

\*\*\*

A band of these known as the West London Open Air Gospel Mission came to grief recently, however, in the

North Kensington quarter, through complaints of some families within hearing distance, who had become tired of the "nuisance." It was stated that the place was a rendezvous for various sects who, meeting there on different nights, made the air discordant by bad singing, and the playing of cornets and harmoniums from 8 to 9:30 without cessation. The "abominable harmonium," one complained, was also used as a means of calling people together, when the "thumping upon it" was "unendurable." The sects said that they had been in the habit of doing just so for the past eight years, and could not understand why it was not found a nuisance till now! Perhaps English musical taste is being educated—by grand opera.

\*\*\*

Several property holders in another district have entered a protest against the playing of "secular music" by a band in the vicinity on Sunday! The "protection committee" to whom complaint was made decided that, in fact, secular music on Sunday was "detrimental to the best interests of the community," and ordered the band hereafter to keep to "sacred music solely" upon the Sabbath Day.

\*\*\*

The "people's" instruments of preference in London are the concertina and the harmonium or mouth organ, two of the most disastrous and aggravating "instruments of noise" in the entire collection. One can scarcely escape one or other of these direful things. Every boy has a mouth organ in his pocket, including the butcher boy, messenger boy and others of the class, who, never pressed for time, may sit down on any curb, and "practice" till weary. Shop girls out on an omnibus airing generally carry one

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with which to spoil the landscape; and the costermonger girls comfort themselves with the dulcet sounds when locked out of the saloons at dawn. The concertina, on the other hand, is in the hands of those too poor to have organs, and other "beggars" whom one might wish "absent-minded" enough to leave their music at home.

Picnics generally employ a cornetist, who sits on the box with the driver and plays the queer old airs the English seem to like, while the two or three wagons following "join in."

\* \* \*

A curious improvised "song and dance hall" is in the Crystal Palace on a people's fête day.

The Crystal Palace (not in London, by the way, but a few stations out; as, for example, St. Germain from Paris), once a sort of a circus general for the people, fell for a time into what Miss Cleveland would call a condition of monotonous desuetude. Of late years enterprising shareholders have created a sort of renaissance of popularity by the use of various means, chief among which is sending up of several pounds' worth of fireworks once a week, fireworks being a form of "attraction" especially dear to the Londoner's heart.

On a fête day every blessed Cockney and his wife, and she who is not his wife, and everybody else and his wife, and babies galore, file out toward the big glass dome. There are splendid open air grounds and terraces of immense extent and big glass covered grounds of rather desultory intention, containing among other things a concert hall, where Paderewski and other saints appear at times, and a curious collection of musical instruments, autographs and portraits, among them Viardot, Calvé, Reeves, Brema, Brignoli, Paganini, Beethoven, Balfe, Brahms, Thomas Moore, Mendelssohn, Pat Gilmore and Albani, all fraternizing amiably in their slender brown frames.

In a proud rib of the old building stands a gallery of another "sort," the saints of the British aristocracy, or the royal race of the "House of St. James," which, "by the grace of God and the commonwealth," has controlled the

destinies of this "great and glorious" since the deluge. There they all are in their vari-colored effigies, in niches, as saints in Catholic altars, side by side (and also feet to head), all of them—George and Frederick, Henry, William and John, Mary, Elizabeth and the rest, as good as they were and as bad as they were, down to the old Duke and Duchess of Kent, father and mother of the Sweet Lady of Fifty Wars, who now showers blessings and brooches upon aspiring prima donnas.

Leading out from this holy place runs the big, bare platform, leading down, terrace upon terrace, to the railway station. This platform on wet days constitutes the dance hall of the "Crystle."

The inevitable mouth organ forms the orchestra; that is, the several orchestras which range themselves on railing or stair top, all within ear shot of each other, and all playing different "hairs" and "dance hairs" "an' that." In front of each "music" range themselves four young girls in two and two, facing each other, usually clad in unsightly thick jackets or capes, dresses very much up in the front and down at the back, long shoes turning up at the toe and down at the heel, and sailor hats held on for the most part through the dance in a heavy, clumsy fashion by a coarse right hand trimmed in dark finger-nails. A dance "get-up," on the whole, absolutely entirely and absolutely impossible to the piquante little Gallic witches of the same class across the Channel.

The music, pre-eminently Scotch-Irish of the reel-jig "Come Haste to the Wedding" style, needs but the bagpipe or "fiddle" to take it quite out of England. It is played fast and with false notes universally by the harmoniconics c'est entendu! The "trick" is for these four girls, "two and two," to dance backward and forward toward each other in a modest enough and quite pretty dance step until the last one gives up or "out," when she, convulsed in the face with ragged hair, is taken and "treated" as being "the best 'a the 'eap!"

Attention then turns to the next group and so on. Many of the girls get sick or faint, and may be seen leaning their frowzy, dizzy heads against the big stone heels or outlashed calves of their royal ancestors "a-coming to."

A most disastrous open air sound which would be constituted a grievance in any city not in the Eastern Hemisphere is the cracking of the whip at night on the otherwise peaceful enough and sometimes pretty Regents' Canal which lies in curves through the upper part of the city of London.

In the first place the canal is set down a bit, with walls of houses on either side, usually trees, and hollow bridges now and again. This trough and the surface of water is then most favorable to a first-class echo. The opportunity is not lost upon the "forces of inanimate things" ever on the outlook to create devilry of one kind or another.

The barges, which phantom-like steal over its shadow laden face through days, moonlight nights, early nights and dawns, are drawn by big bony horses with very short tails, a long, very long, rope attached to a barber colored post in the barge's centre being the "intermediare."

The horse, who knows the track as a pianist his keyboard, could no doubt perform this droning and monotonous function entirely of his own accord. But for appearance sake (as with many a woman), he must ever have a man at his side, and this man, although by its use he has never been known to change one whit either "drone" or "monotony" of the operation, must needs ever carry—a whip.

By the traditions of canalhood the crack of this whip must be more loud, sharp, cutting, vibrating and reporting than any other crack in the annals of whipship. Thus has it ever been, and thus will it ever be, and far be it from a country like England to change one jot or one tittle. The London canal hands are expert "cracks."

This tradition was born in the days when canal enterprise was at a lower ebb than at present, when a special horse guide could not be afforded, when the noble animal was allowed the dignity of "personal direction," and when the one deck hand, who was steersman as well, carried also the whip of the establishment. As may be imagined, the poor beast being beyond the sense of touch in this case, the sense of hearing had to be appealed to, to convey authority. The whip crack, created in hoop form in silent air over silent water around the helmsman's silent

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head, was a good 'un, and so was this order of music established.

At all events now, when in the midst of a realistic dream of your first love, or worse, your last one, of what you are having for breakfast, of the letter, the will, the death, or the "swim in clear water," suddenly you are startled by a short, sharp pistol report close by your pillow. Wide awake, hair on end and heart bounding, breathless you wait for the next move. All is deathly silence! Straining still, you catch a faint, faint rustle, as of a ghost's robe or a thief's coat in the corridor—the shadowy shuffle of dividing water, punctuated perhaps by the sneeze of a horse, and you know that a canal boat is going by!

You go back as best you can to your sleep, and dream of murders.

\*\*\*

Two sounds which should not be neglected in this relation are the tribulating tintillation of the bell of the ceaseless wheel, and the wearing-whine and wail of wheezy babies sent out by lazy, shiftless or impoverished parents in the care of older brothers and sisters to pass the hours as best they can in gutters, on city benches or on the steps of sonorous looking city churches.

\*\*\*

The piano music that one hears coming through the windows of London homes is dismal and discouraging enough. In place of the sonata, fugue, ballade, the Brahms, the Schumann, the Chopin, the Wagner, as with us, or, as they say in Germany, are heard funny little old airs and tunes, such as were old-fashioned in worn out albums on our grandmothers' pianos. And hymn tunes on Sunday!

And, by the way, the clanging of church bells on Sunday morning is coming to be considered a real disturbance, and a most distressing one, by those who work more than they pray or who play late on Saturday nights and look to a peaceful Sunday morning to recuperate lost or strayed or worked out vitality. These people in all justice have grounds for a divorce between bell and steeple, or at least between churches and people—who do not attend them.

FANNIE EDGAR THOMAS.

#### Dohnányi.

Undoubtedly one of the great successes among pianists who will visit America the coming season will be the young Hungarian composer-pianist, Ernst von Dohnányi. Few artists have made such an instantaneous impression as he did last spring when he appeared in a series of orchestral concerts, playing the Beethoven Concerto in G. He will make his first appearance in New York with the Boston Symphony Orchestra, November 8, when he will play his own concerto. He will then play with the same organization in Boston, Brooklyn, Philadelphia and Baltimore. Later on he will play in St. Louis, Cincinnati, Pittsburg, Chicago and other Western cities. He will also be heard in recitals here and throughout the country.

#### Josephine Jacoby.

Mrs. JOSEPHINE JACOBY, the well-known American contralto, has every reason to look forward to a successful season. With the beginning of the autumn she finds herself booked for many important concerts, both in the city and out of town.

Following are some criticisms of Madame Jacoby's appearance at the Brooklyn Saengerfest:

Mrs. Jacoby sang "The Fiddler of G'mund," and well earned the applause of the crowded house.—New York World, July 4, 1900.

Mrs. Jacoby sang "The Fiddler of G'mund" with considerable dramatic effect. She has something of the bearing and manner of Calvé, and, though somewhat more composed, her style is not unlike that of the great French singer.—Brooklyn Eagle, July 5, 1900.

In every case the soprano voice has proved most effective in the Armory, though by this it must not be understood that Madame Jacoby was anything but delightful in her rendition of the "Fiddler of G'mund," for her perfect method enabled her to overcome the difficulty lying in the way of a deeper voice. Both the women's voices blended beautifully in the prayer from "The Prophet."—Brooklyn Standard-Union, July 5, 1900.

Both Mrs. Jacoby and Miss Voigt were in excellent voice last night.—New York Herald, July 4, 1900.

Last, but by no means least, was Madame Jacoby, a noble contralto, who has made an exceptionally fine name for herself in the

musical world. Her singing before the Brooklyn audience last week was as severe a test as one could readily submit to, for the gathering contained the most critical listeners of the country, and the applause bestowed upon her and the other soloists was a genuine tribute that they may well treasure in remembrance.—New York Herald, July 8, 1900.

Mrs. Jacoby and Miss Voigt were the special soloists at this concert, and acquitted themselves with distinction.—Brooklyn Times, July 5, 1900.

Repeated rumors have it that Josephine Jacoby, the contralto, is to go on the operatic stage.

Mrs. Jacoby, who has one of the few great voices in this country, has taken notable strides in her art, as those who heard her at the recent Saengerfest in Brooklyn can testify. She has learned the value of repose, and of the personal equation in art. She has gained immensely in authority.

There is no doubt that the operatic stage should claim this American singer sooner or later.—Cincinnati Times-Star, July 14, 1900.

#### Emil Hofmann.

THE MUSICAL COURIER, in another column, announces for next season a tour of this eminent baritone. Mr. Hofmann, it will be remembered, appeared last season in grand opera, oratorio and concerts: For the coming season he is booked for "Elijah," "The Messiah," "St. Paul" and "The Creation," but his concert work will monopolize most of his time.

Mr. Hofmann enjoys the reputation of being one of the

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best song interpreters in this country. Henry Pfeil, the distinguished critic and composer, wrote the following:

At the well-known German Spa, Bad Elster, Mr. Hofmann appeared with the Royal Orchestra, under Woldert's direction, with signal success. The singer at once won the sympathy of the audience with his soft, rich baritone. There is no doubt that Mr. Hofmann promises to become one of the most eminent "Lieder singers," and he can safely afford to appear with a Krauss and Wuellner. His voice has a faultless ring, in connection with a delightfully clear enunciation. There is a sincerity in his style which is as rare as it is delightful. In the Wolfram aria, from "Tannhäuser," Mr. Hofmann had a fine opportunity to display his pleasing delivery and masterly schooling, which never in the *pp* or *ff* passages lost its carrying quality. His powerful voice gained with every song, so pleasing his audience that three encores were demanded. The enthusiastic applause accompanied by a laurel wreath were tokens of the young singer's complete success.—Dresdner Anzeiger.

Following are the other press notices:

Herr Opernsänger Emil Hofmann sang Wolfram's aria from "Tannhäuser," and followed with six classical Lieder with piano accompaniment. Mr. Hofmann's voice is rich and powerful—a genuine baritone—thoroughly well trained, disclosing an effective *ff*, as well as a mellow piano. His enunciation is clear. In his singing of Schubert's "Doppelgänger" and Brahms' "Feldensamkeit" he evinced moments of deep and emotional powers. His great range enables him to deliver lyric as well as dramatic songs with equally artistic effect. The applause seemed never-ending.—Leipziger Nachrichten.

The club had secured as artists for the evening Madame Schumann-Heink and Emil Hofmann. \* \* \* His voice is a rich, powerful baritone, with a true ring to it. \* \* \* His singing received storms of applause.—New York Freie Zeitung.

Emil Hofmann was one of the soloists at a concert by the Brooklyn Saengerbund. Mr. Hofmann's rich, sympathetic and perfectly cultivated voice gave genuine pleasure.—MUSICAL COURIER.

#### H. Carleton Slack.

Among one of the first teachers to resume their work in Boston is H. Carleton Slack, who opened his studio on the 5th.

Mr. Slack has spent the summer in Southern New York, where he had a large-summer class. The bookings for the coming season are extremely full, the prospect being that the winter will be unusually busy for this always busy teacher.

Mr. Slack's studio is one of the largest in the city of Boston, consisting of several large rooms, the acoustic properties of the studio proper being particularly good. Mr. Slack's enthusiasm as to the Sbriglia method is shared by his pupils, who cannot say enough in praise of the benefits derived from their lessons with this clever and serious young teacher.

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## Maconda

Engaged for the St. Louis Festival.

CHARLOTTE MACONDA was booked yesterday through her management, Loudon G. Charlton, of Concert-Direction Gottschalk, for two appearances at the St. Louis Festival on November 7. The evening performance will be with orchestra of seventy-five pieces.

This booking, together with several others which Mr. Charlton has closed in the last week, is good evidence of the strong favor in which this office is held by the big societies all over the country.

Every one of the artists who were under the management of the late Mr. Gottschalk have, without exception, voluntarily expressed their confidence in the management of Mr. Charlton.

He has certainly accomplished wonders, when it is remembered that the Gottschalk Bureau has been under his management only one week.

#### Yale to Give Orchestral Concerts.

Instead of giving further encouragement to "banjo picking," the corporation of Yale University has voted to sustain the New Haven Symphony Orchestra, financially and otherwise. Horatio W. Parker, head of the Music Department at Yale, will conduct the concerts during the coming year. Morris F. Tyler, treasurer of Yale, will look after the business side. The orchestra, composed of seventy, was organized five years ago, and at the beginning received financial and other support from Morris Steinert, famous in New England as a man of wide culture and uncommon generosity.

#### Fritz Kreisler.

Here are some personal and press opinions of the playing of Fritz Kreisler, the Austrian violinist, who is expected to make a sensation here next season. One authority gave the following on Kreisler's playing with the Dresden Philharmonic Society in April this year:

Undoubtedly the sensation of this very brilliant evening was the playing of Fritz Kreisler. So great was the effect he produced that the audience interrupted him repeatedly, bursting out into the most uncontrollable and spontaneous expressions of applause, a thing almost unheard of among these colder northern Germans. I often wrote you from Vienna of my great admiration for Kreisler's playing. This has been by no means diminished on hearing him again.

Some press notices read in part:

Last night the Berlin public made the acquaintance of a violin genius of the highest rank. Fritz Kreisler is the name of this wonderful player, who raised the audience to the highest pitch of excitement rarely met in our concert halls. \* \* \* He is beyond doubt one of the bright stars on the firmament of instrumental music. \* \* \* His fabulous technical finish, his trills and double trills, his brilliant runs, his bell-like flageolet and harmonics were all incomparable. Kreisler has a broad, warm tone, and impresses one at the same time of being a great musician.—Boersen Courier, March, 1899.

Fritz Kreisler's name was unknown to the Berlin concert-goers up to last night. To-day he must be classed among the greatest violinists of the present time. One does not admire only his phenomenal technique, but also his fiery conceptions, full of temperament. Only Sarasate in his best days could be compared to this young artist. Kreisler made the greatest and most sensational success of this season!—Kleines Journal, March, 1899.

A young Austrian violinist, Fritz Kreisler, made his debut last night before a Berlin public, and scored an instantaneous success. Such wonderful and brilliant technique as the young artist displayed in Vieuxtemps' F sharp minor Concerto has rarely, if ever, been heard in our concert rooms. He fairly electrified the audience, which were wild with enthusiasm.—Freundenblatt, March, 1899.

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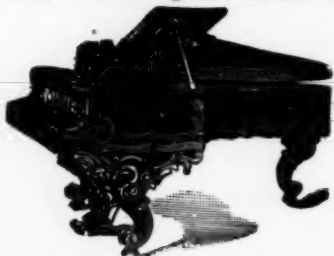
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